This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

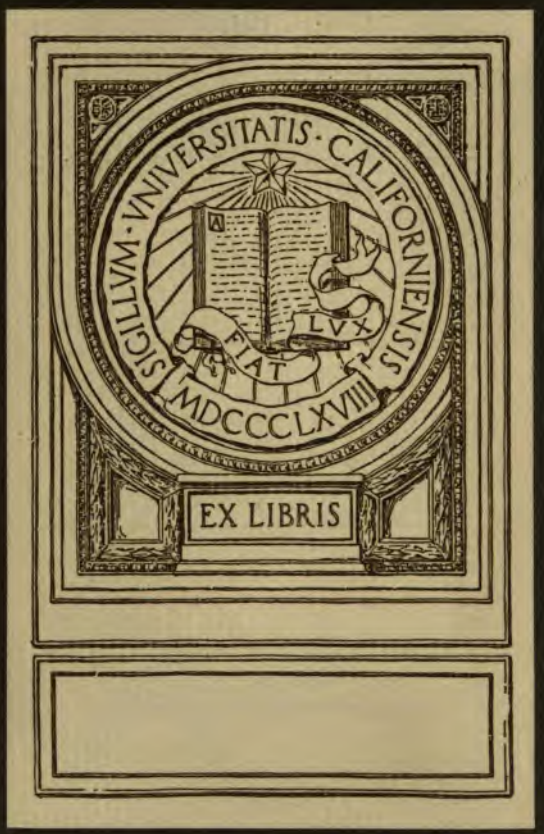
About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

NK
4623
S9

UC-NRLF
$B 124 150

YC116420


SIGILLVM · VNIVERSITATIS · CALIFORNIENSIS
LVX
FIAT
MDCCCLXVIII
EX LIBRIS

Scott 7/24/29

CATALOGUE

OF THE

GREEK AND ETRUSCAN VASES

AND OF THE

GREEK AND ROMAN LAMPS

IN THE

NICHOLSON MUSEUM.

UNIVERSITY OF SYDNEY.

BY

LOUISA MACDONALD, M.A.,

PRINCIPAL OF THE WOMEN'S COLLEGE, WITHIN THE UNIVERSITY OF SYDNEY.

Sydney:

WM. BROOKS & CO., EDUCATIONAL PUBLISHERS,

22 BRIDGE STREET.

1898.

NK4623
S9

THE collection of Ancient Vases here catalogued is a part of the large collection of antiquities, chiefly Egyptian and Italian, presented by SIR CHARLES NICHOLSON to the University of Sydney in the year 1860, and subsequently increased by further gifts from the same donor.

The catalogue of the whole contents of the Nicholson Museum of Antiquities, as compiled by Mr. EDWARD REEVES, the late Curator, and printed in 1870, gives little information about this part of the collection. Miss MACDONALD has now undertaken and carried out this work of arranging and cataloguing the Ancient Vases. The catalogue has been read in manuscript by DR. MURRAY, of the British Museum, whose notes and suggestions have added to its value.

The difficulty of such work as this is necessarily increased when it has to be done in Australia. The great European collections and the great libraries are alike inaccessible to a resident in Sydney.

W. SCOTT.

SYDNEY, Oct. 22, 1898.

INTRODUCTION.

THE vases in this Collection were presented to the University of Sydney by Sir Charles Nicholson, formerly Chancellor of the University. They were found, probably, in different parts of Italy, but the exact locality has been noted only in a few instances. In earlier days vases such as we have here were known as Etruscan vases, because Etruria was the first country where they were found in great abundance. Their true name is Greek Vases, and only a very few can be strictly called Etruscan. In our collection the Etruscan vases proper are 45 and 46, and possibly some of the early black incised and the late black stamped ware may have been made by Etruscan potters.

Greek vases have been found, generally, in tombs, and one class in particular, the white Athenian *Lekythoi*, were produced solely for funeral purposes. But painted clay vases were used constantly in ordinary Greek life, as, indeed, we can see from the shapes adapted to their different purposes—the *skyphos*, the *kylix*, and the *cantharos*, for drinking cups; the *aryballos*, for holding oil or perfume; the *crater*, or mixing bowl; the *lekythos*, for pouring oil; the *oinochoe*, for wine—and so on.

The examination of Greek decorated pottery shows a successive development through many stages. Between the 7th and 3rd centuries, B.C., when the art of vase painting ceased, the history can be clearly traced; and, though the dates cannot be fixed more than approximately, from the fact that the different styles of colour and design overlap each other, there is no difference of opinion among authorities as to the period within a few years to which any vase or class of vases belongs. Before

711064

the 7th century the matter is more doubtful. In different excavations three distinct classes of pottery have been found, all three belonging to prehistoric times. The first—the so-called Hissarlik pottery—has been found chiefly at Hissarlik, the supposed site of Troy, but also in Cyprus and Italy. It is exceedingly rude, hand made (*i.e.*, without the use of the potter's wheel), often representing the human figure, sometimes with rude, incised patterns.

The Mycenae vases form the second class, and represent a great advance in skill, not only in mixing the clay and in the shapes of the vases, but also in the decoration, which is painted on the vases with much grace and ease. These vases were so named because Schliemann's discoveries at Mycenae first attracted attention to them ; but, before that, similar vases had been found at Ialysos in Rhodes, and since, in Egypt, the Southern Islands of the Aegean and part of the mainland of Greece, in Italy and Sicily, and Cyprus. They exhibit characteristics of shape, and of design, the latter chiefly derived from marine and vegetable forms and geometric patterns, quite distinct from any before or after them.

The third class is known as the Dipylon, or Geometric. The one name is descriptive of the general style of decoration ; the other refers to the original place of discovery—the Dipylon Gate, at Athens—but vases of the kind have been found since in Cyprus, Etruria, and elsewhere. This ware is contemporary with a late stage of the Mycenae vases, and it would seem, from an inscription on one of the Geometric vases, that the Geometric style of decoration lasted till the 7th century B.C. The problems concerning these three classes of pottery, which can only be solved by further excavations, are : (1) The date of the ware found at Hissarlik and its relation to the painted vases which succeeded it. (2) The duration of the Mycenae style and the date of its origin—some put this between 1600 and 1000 B.C., others later than 1000 B.C. (3) The people whose work these Mycenaean vases were, and the artistic influence to which they

had been subjected. (4) As to the Geometric ware, the date of its beginning, the origin of its style, and the special race influence at work on it.

We have in our collection no vase belonging to the purely Geometric style. Possibly Nos. 9 and 10 (Nos. 821 and 822 in the old catalogue) are of the Mycenaean style. No. 10 has a shape peculiar to Ialysos and Mycenae vases. The shape of No. 9 is common at the Corinthian stage even more than in Mycenaean times, and may therefore belong to the former.*

The vases in our collection earliest in development if not in date are Nos. 1 to 7, inclusive, (and probably 8,) the work of some Italic potter in archaic times. They represent a rudimentary stage of the potter's art—coarse, of badly-mixed clay, and of uneven shape, with the ornament, of a Geometric pattern, roughly incised. Pottery of this kind is said (Rayet and Collignon, *Hist. Cèr. Grecque,* p. 342) to be met with in the oldest Etruscan tombs, but we have no record where ours was discovered.

With the 7th century B.C. came a growing intercourse between Greece and Egypt and Assyria, with their ancient art and civilisation. We see strong traces of the influence of this older art on the colouring and character of the designs of Greek vases. Stamped metal, imported from the East, gave to the potter the idea of raised patterns for his vases; and engraved cylinders, like those of Assyria, were applied to the clay when still soft to produce the effect, the subject engraved on the cylinder being continuously repeated.

In Etruscan cemeteries, especially those of Caere, and in Rhodes and Crete, in Sicily, and Tarentum, have been found great jars or *pithoi* made of hard, red, unglazed clay, decorated with friezes, or bands of this stamped ornament. The designs are of a kind common to Rhodian and Corinthian potters, friezes of animals of an Oriental type, birds, and horses, sometimes with riders on them. Our fragments Nos 14 and 15 are specimens of this ware.

The imitation of animals unknown to the Greeks, and consequently represented, as it were, at second hand—as in the leopards, lions, and antelopes of vases 13 and 16—bearing but a distant resemblance to the real beasts, is another sign of Oriental, and especially Assyrian, influence.

Different classes of vases executed under this Assyrian and Egyptian influence are the Phaleron, so-called because the first place of its discovery was on the road between Athens and Phaleron, the Rhodian, and the Corinthian. In the two former classes the Egypto-Phœnician motives are seen in connection with the Geometric style. The two *oinochoae* Nos. 11 and 12 are probably examples of the Rhodian work. Vase 13, in the general character of the design on the reverse, bears a resemblance to the Burgon Vase, in the British Museum, one of the best-known specimens of the Phaleron ware. But there are no signs of Geometric style about it, save the chevron-pattern on the neck.

The general appearance of the Greek vases under Oriental influence, gives the impression (borne out otherwise) that the style and character of their design and colouring was borrowed from woven or embroidered fabrics. This is especially the case with the Corinthian ware, which was a development of the Phaleron style. In the former, the vacant spaces left in the design, round the main figures of animals and Sphinxes and human beings, had been filled in with geometric patterns. The Corinthian vase-painters employed, instead, a constant repetition of rosettes, such as are common in Assyrian decoration. Similar rosettes of gold or glass, pierced ready to be sewn on dresses, have been found in the Ialysos tombs, whence came most of the Mycenaean vases in the British Museum. A piece of ancient Greek dress, found in a tomb in the Crimea, presents a close resemblance to the latest development of vase-painting, having red figures on a black ground.

The typical Corinthian vases are of pale clay, with the figures in black. The inner markings of anatomy, or of the leaves of the rosettes, are afterwards incised through the black, or put over the

black in purple. Our vase No. 17 gives an idea of the Corinthian design, though it can hardly be called a specimen of it. The genuine Corinthian vases are of very fine, pale clay and carefully moulded shape, with extreme delicacy of design, and the figures of a distinct, bright black. But Corinthian potters established themselves in Etruria in the 7th century B.C., and there handed down a gradually-weakening tradition of style long after the Greek workshops were closed. "A whole series of *amphorae* and *oinochoae* * have been found in Etruria, all decorated with rows of animals. The colours of these are dull and confused; the ground is of a greenish-grey; the figures are a smoky brown, rather than black; the drawing is slovenly." This description applies very well to our *phiale*, which was most likely made in Etruria, and may, therefore, belong to a much later date than the 7th century, the epoch of the Corinthian style. There are in the Nicholson Collection a number of vases of clay, varying from pale buff-colour to a reddish tint, decorated with designs of encircling bands, rays, and chevron-pattern, which I take to be Corinthian pottery. Three of these (Nos. 18, 19, 20—especially the last) resemble in colour and fineness of clay, and colour of decoration—black, brown, and crimson—the finer Corinthian ware, though the design is comparatively insignificant.

In the 6th century B.C. vase-painting gradually freed itself from foreign influences. A new skill in drawing was developed, and designs with figures of men and deities took the place of the previous designs with animals. From this time onwards Athenian pottery held the first place undisputed, and in its degree the humbler art of vase-painting kept pace with the extraordinary development there of the higher arts. The design at this stage is in black, on a ground either white or red. The inner markings are incised through the black, and purple is largely used for accessories. In the case of vases with designs in black on a red ground, the faces, arms, and legs of female figures are painted on in white after the black had been fired, and fired later at a low

* Rayet and Collignon, *Hist. Cèr. Grecque*, p. 78.

heat. Of this so-called black-figure style we have several good examples, in particular Nos. 31, 32, and 33. This class of vases is specially worthy of note as marking, in their own art, the Archaic period, a most interesting stage in Greek artistic development.

The subjects usual in later vases of the black-figured style represent scenes either from mythology or daily life, and it is remarkable in these paintings that, once a definite subject has received a definite form, it becomes, as it were, conventionalised, and the design is repeated over and over again, with only slight variations in the minor details. Mr. Walters, in *British Museum Catalogue*, vol. ii., ed. 1893, divides the subjects so represented into six classes—(1) Representations of Deities, chiefly Olympian. (2) Subjects connected with the Myth of Dionysos. (3) Subjects connected with the Myth of Herakles. (4) Subjects connected with the Trojan Cycle. (5) Other myths. (6) Scenes taken from daily life. It is sometimes difficult to distinguish between the scenes from daily life and the mythological representations—as in the case of combats of warriors and marriage processions. The student should compare our vase No. 31 with the different representations of the Marriage of Zeus and Hera (*Brit. Mus. Cat.*, vol. ii., C. p. 12., and throughout the catalogue), No. 32, with the representations of Herakles and Geryon (*Brit. Mus. Cat.*, vol. ii., E. 4, p. 17), No. 33, with E. 8, p. 21, in the same volume, and No. 34, with the representations of Achilles and Penthesilea (*Brit. Mus. Cat.*, vol. ii, p. 28).

The beginning of the 5th century saw a sudden change in vase decoration—the change from black figures on a red or white ground to red figures on a black ground. To this stage belong the best examples of Greek vase-painting, showing self-restraint and purity in the drawing and extreme simplicity of composition. We have only one vase in our collection at all in this finer style—*Kylix* 40—but by comparing it with the beautiful reproductions of the *Meisterschalen* of the British Museum,* it

* *Designs from Greek Vases in the British Museum*; ed. by A. S. Murray.

is possible for the student to understand wherein the excellence of the Greek vase-painting of this period consisted.

Contemporary with the fine, red figure style is the white Athenian ware, chiefly *lekythoi*, with the designs drawn in outline and the draperies occasionally filled in with red, blue, or green colour. Of these we have no example, but the student should consult the volume with illustrations of the *White Athenian Vases of the British Museum*,‡ which goes far to supply the deficiency.

After the Battle of Chaeronea, and the rise of Macedon, Athens lost her position as the centre of Greek culture. Her art languished, and finally received its death-blow at the blockade of the city in 296 B.C., by Demetrius Poliorcetes. Alexandria had already taken her place as a literary centre. Sculpture and painting found a home in the Greek East. Vase-painting was carried on almost exclusively in the Greek colonies of Southern Italy, until the art died out, in the 2nd century B.C. Even at Athens, with the middle of the 4th century, decadence had begun, and it is rapidly consummated in Magna Graecia. The decay is marked by a decline of drawing, a change in the character of the subjects chosen—from illustrating the myths of gods and heroes and elaborate scenes of daily life to mere meaningless decoration of single figures, heads, and garlands, and by the attempt to make up for lack of skill by florid decoration.

Far the larger number of the vases in the Nicholson Museum are of the South Italian ware. Three separate fabrics are distinguished—Lucanian, Campanian, and Apulian. Of these, the Lucanian is probably earlier in date than most of the Campanian and Apulian vases. The designs are characterised by a largeness and stiffness of drawing. The heads of the figures are large in proportion to the rest; the draperies are comparatively free from decoration, with occasionally broad black borders, and patterns of dots arranged in threes (*v.* No. 65). Accessory colours are rare.

‡ *White Athenian Vases in the British Museum*; ed. by A. S. Murray.

The line of the ground is never indicated by the rows of dots common in Apulian vases.

The chief characteristic of the Campanian group is love of effect and variety. The clay of the vases is usually of a pale red, or buff-colour, and red and yellow washes, and large masses of white are frequently used. Yellow, white, and purple are common for accessories. The lines of the ground are denoted by occasional strokes of white.

In the Apulian vases double lines of white or yellow dots mark the different levels of the ground, and the hair of the women is represented either as thick and curly, bunched up at the back of the head, or else gathered into a cap, with the ends escaping. There are certain shapes of vases characteristically Apulian—*e.g.*, the *epichysis*. The representation of Eros on Apulian vases is invariably as an androgynous, nude figure, winged, with jewellery, and bunched hair-knot.

We have very little information as to the provenance of our vases, and the classification with regard to style is tentative only, owing to my own inexperience, and the lack of vases with which to compare our own.† In endeavouring to group the vases I have been guided by the *Brit. Mus. Cat.*, vol. IV., from which I have chiefly taken the foregoing description of the different styles of South Italian pottery.

About the middle of the 3rd century B.C., when the art of vase-painting was decaying, the potters and designers made many attempts to devise new effects. Some returned to the old sources, and we have imitations of primitive, or early black figure styles (as perhaps in vase 103,). Another class of vases has the red figure painted in opaque colour over the glaze. Yet another,

† Sir Charles Nicholson writes, under date December, 1897, in answer to an enquiry addressed to him concerning the provenance of the vases in the Museum :—"The whole of the classical antiquities were obtained in Italy, and were acquired by me during successive excursions made in the valley of the Arno, of the Tiber, at Rome, and at Naples." He adds that owing to the lapse of time—some fifty years—since the purchases were made, he is unable to give further details concerning the vases.

known as the Egnatian *—from the chief place of its discovery, Egnazia, in Apulia—has the design in opaque white with yellow and red accessories over the black glaze.

By this time the red figure vases had been almost superseded by black ware, with the decoration either as in the Egnatian vases, in applied colour, or else in relief. The shapes of many of the vases in relief are evidently modelled on metal vases. Sometimes the relief is let in, as in our *askos* No. 102. In another class of ware the decoration was impressed with the aid of a stamp, *e.g.*, No. 128. This ware was probably manufactured first in Campania, and afterwards copied by Etruscan potters. One shape peculiar to this Campanian (Calenian) ware is the *phiale mesomphalos*, a dish with a boss in the centre, used in certain religious ritual. This is generally embossed with reliefs, and, as if to show the connection with metal work, there are in the British Museum two silver *phialae* found in France, with embossed reliefs exactly similar to those on *phialae* of earthenware in the same collection. In our Museum there are two *phialae mesomphaloi*, but only one is decorated, and that with a small, stamped border.

A curiously-shaped vase is a *pinax* on a low stand, with rim curled over, and a depression in the centre. This shape is peculiar to Campanian ware; and, as the vases of this kind are generally found painted with fish of various kinds, it is supposed they were used for eating fish, and the depression in the centre was for sauce. One vase of this shape in the Museum is of plain black ware, without decoration. Another *pinax*, but on a high stand (No. 127), with a deep depression in the centre, has a band of stamped ornament round the inner rim resembling tongue pattern. There are a number of bowls and *phialae* of plain black ware in the collection, but only those are catalogued which have some peculiarity of shape or decoration.

By the end of the 2nd century B.C., as Italy was Romanised, pottery became a Roman industry. The best known Roman

* *Brit. Mus. Cat.*, vol. IV., p. 23. Probably made at Tarentum.

pottery is the so-called Samian, or Aretine ware, of which specimens have been found in every province of the Empire. It took its rise in Arretium, and probably derived its origin from the Greek black ware with reliefs. At first the Aretine ware was covered with black glaze. Later this gave place to ware glazed a brilliant coral red—sometimes adorned with reliefs, sometimes quite plain, occasionally rudely decorated with white markings. Of this ware, a number of fragments found at York were presented to the Museum by the late Sir A. W. Franks, of the British Museum, and some hundreds of fragments of the same ware—of unknown provenance – were given by Sir Charles Nicholson.

Another less common kind is black pottery, which owes its colour to the direct contact of smoke in a close kiln. Sometimes this so-called Caistor ware was decorated with reliefs applied in slip. Much of this was made at Castor, in Northamptonshire, and fragments of it (also found at York) were presented to the Sydney University by Sir A. W. Franks.

[The books on this subject available for the student in the Sydney University Library are:—Rayet and Collignon, *Histoire de la Céramique Grecque;* Murray's *Handbook to Archaeology; Greek Vases in the British Museum, White Athenian Vases in the British Museum*, both edited by A. S. Murray; *Catalogues of the Vase Collection in the British Museum;* and also *Encyclopædia Britannica*, and Smith *Dictionary of Classical Antiquity*, under headings POTTERY; VAS; FICTILE.]

CATALOGUE OF VASES.

EARLY ITALIC POTTERY.

1.—AMPHORA, with the handles joined to the rim, and forming part of it. Ht. 9½ in. Reddish clay, burnt to black, roughly turned, and slanting to one side. Incised design.

(*a*) Bands of curved lines form a panel enclosing two circles, inscribed in each of which is a star (one 4 pointed, the other 5 pointed) formed of segments of circles. Above the circles a long-bodied, long-billed bird, also formed of regularly curving lines.

(*b*) Similar to (*a*).

Round the neck, close to the shoulders, waved and straight lines.

2.—VASE. Rudely shaped. One handle. Ht. 4¼ in. Diam. 3⅜. Coarse greyish-black clay.

The decoration consists of a ring of joined semi-circles, with large pricked dots above, following the outline of the semi-circles.

3.—BOWL. Ht. 3⅞ in. Diam. 4⅜ in. Clay as preceding. Incised design.

The decoration consists of a row of incised rings, and broad incised lines above.

4.—BOWL. Two-handled. Ht. 2¾ in. Diam. 4¾ in. Clay as before. Incised design.

Decoration, rows of triangles pricked into the clay when soft. The triangles, like the half suns of No. 6, are entirely filled in with the tiny punctures.

5.—BOWL. Two-handled (one handle broken) Ht. 4½ in. Diam. 4 in. The bowl has a neck, and a slightly swelling shoulder. Clay is dull black. Design incised.

Decoration—on the shoulder—a band about ⅜ in. broad of sloping parallel lines.

6.—SCYPHOS. Ht. 2¾ in. Diam. 3⅜ in. Clay greyish brown, polished. Incised design.

Incised lines encircle the cup, and below is a row of half suns, pricked into the clay.

7.—VASE similar to the preceding in shape and clay, but without decoration.

8.—OINOCHOE Ht. 8⅛ in. Brown clay, polished smooth, with trefoil mouth. The vase is better shaped than the others, and the decoration is more elaborate.

Where the slope of the shoulder begins is a raised line. Below is a row of incised rings. An incised line, or rather a depression, divides this from the next row consisting of incised (pricked) rosettes alternate with bands of sloping parallel lines. Below is another depression, then a band of parallel lines in threes, and then another depression. On the body of the vase interlacing semi-circles incised, each end springing from small incised rings. The handle is fluted. Horizontal incised lines across the fluting at intervals.

TWO VASES, POSSIBLY MYCENAEAN

(For description and illustrations of Mycenaean and Ialysos vases, cf. Murray's "Handbook to Greek Archæology," Perrot and Chipiez' "Art in Primitive Greece" Vol. II., Schliemann's "Excavations in Mycenae," ed. Schuchhardt.)

9.—VASE, with three small handles on the shoulder, which slopes straight in to the neck. Ht. 4¼ in. Diam. of neck 3⅛ in. Diam. of body 5½ in. The vase is of a creamy yellow colour, with ornamentation in glazed red. *

Close-waved lines cover the shoulder. Round the body of the vase and underneath it are horizontal bands. Lip red.

10.—OINOCHOE. Ht. 8⅛ in. Shape rounded, somewhat recalling vase Murray's "Handbook to Greek Archæology," Pl. II., fig. 13. Small mouth. Small handle, starting from a double incised line on the shoulder to a rib on the neck. Clay red, and rubbed quite smooth.

Below the incised line on the shoulder is a curving pattern in white, much effaced. The white is put on thickly, and seems a little raised.

RHODIAN VASES.

11.—OINOCHOE. Ht. 11 in. Clay red. Design in black, with ornament in purple and white. The neck, handle, foot, and back part of the vase, from the neck, 2 in. on either side of the handle to within 2 in. of the foot, black. From the foot rays upward. Above is a broad band of black. Above this is the main design—a row of three animals. Above the design is a fine red line. On the shoulder is a double wreath of ivy leaves and berries. The leaves are heart-shaped, and the berries are in threes. Incised lines.

Antelope feeding, and leopard facing towards it, with head and paw uplifted, and tail curled over its back. On the right an elk, or he goat, with carefully drawn horns and beard, is feeding with its back to the leopard.

In the field swastika, rosettes, and palmette springing from a curved stalk.

* I believe the clay is red, with a yellowish slip over it.

12.—OINOCHOE. Ht. 9½ in. Yellowish clay. Design in brown.

On the handle angle pattern. On the neck, a band of three horizontal lines. Below it a band of crossed angle pattern forming diamonds, with a dot in each diamond. On the shoulder rays downward, leaving triangular spaces, within which are smaller triangles of hatched lines, with apex upward. Below, between a series of horizontal lines, a row of fish, each with two fin-like appendages attached to its head.

PHALERON OR CORINTHIAN (?) VASE.

13.—AMPHORA, Ht. 12½ in. Clay red, rather faded in places. Design black, with purple ornament. Incised lines roughly and carelessly drawn. The bottom of the vase is black, with a band of purple separating it from the red upper part with the design. Between neck and shoulder is a purple rib. Rim and handles black. On the neck, on either side, are two lines vertical chevron pattern, with a circle between.

(*a*) Just at the junction of the neck is a strip of tongue pattern. Below, two horsemen galloping from l. to r. On the l. a male figure stands regarding them with hand upraised, as if in amazement. Below the body of each horse is an irregular row of 6 and 5 black dots respectively.

(*b*) On the shoulder, below the junction with the neck, is a band of black. On the upper part of the body of the vase two leopards opposed with heads turned away, and long curled tails. Between them is some object that looks like the weight and loop of a crane, with a rosette of dots in the loop. Below the body of each animal, and on either side of the centre ornament is a row of large black dots.

IONIAN (?) VASES.*

14.—FRAGMENT of reddish unglazed clay of some large vessel (a *πίθος*?) Band of stamped ornament in squares. Above the band is moulded angle pattern. Below, vertical grooves.

Man on horse-back going to right. Bird in left-hand top corner, apparently perched on horse's croup.

15.—FRAGMENT similar to 14. Band of ornament stamped in a continuous row. Below moulded angle pattern, and below that again horizontal rib.

Row of animals. Antelope, lion, bird.

NOTE BY DR. MURRAY.—M. Pottier has lately been tracing this stamped ware to Asia Minor, thence to Greece and Etruria. Formerly it was supposed to be the work of Corinthian potters.

CORINTHIAN VASES.

16.—AMPHORA. Ht. 9⅛ in. The handles spring from the rim, as in No. 1, but the shape of the vase is more slender and truer; and it has a foot to stand on, which the other lacks. Clay black glazed, with design incised. The handles, which are flat, are ornamented with *fleurs étoileés*, with an ornament similar to that between the pairs of animals in the main design, and a piece of net pattern.

(*a*) On the shoulder two lions facing, with an object between (a gateway? A tripod with things on it?) In the field *fleurs étoileés*.

(*b*) Similar to (*a*), but with leopards instead of lions.

17.—PHIALE with rolled edge. Diam. 11 in. Yellow clay. Design in greyish-brown, burnt black, sometimes showing reddish colour. Purple used on the neck of the animals. Incised lines. In the centre are concentric circles of greyish-brown and purple.

Band of animals, six alike, with long tails curled over their backs and snouts like a dog's muzzle, and one swan. In the field rosettes - blobs of dark paint crossed with incised lines. The inner markings of the animals are also incised. *

18.—ARYBALLOS. Pear-shaped, but with point flat enough to stand on. Ht. 3½ in. Clay buff-coloured. Design in brown and purple. From Cervetri.

Rays on shoulder and rim. Band of sloping parallel lines between horizontal lines on the body of the vase.

19.—ARYBALLOS. Pear-shaped. Ht. 3¾ in. Clay buff-coloured. Design in brown and crimson.

On the shoulder rays. Round the body of the vase encircling lines.

20.—VASE (Pyxis?). Two-handled. No lid. Ht. 3 in. Diam. 1½ in. Clay pale yellow, very light and thin. Design in black and purple.

On the shoulder band of blurred chevron pattern. Round the body of vase encircling lines.

21.—DISH. Small, flat, like a doll's dish. One-handled, with slightly in-curving rim. Ht. 1 in. Diam. 2 in. Clay buff-coloured. Design in black.

Encircling lines, rays, and chevrons.

22.—ARYBALLOS. Ht. 2 in. Clay yellowish, ornamented with bands of red.

---

* NOTE.—Dr. Murray, of the British Museum, writes that the description given of No. 17 resembles a vase from Cameiros, in the British Museum, and adds :—"Fragments of a similar vase have been lately found in Aegina. The style may be Argive. There was an Argive factory of vases, but as yet it has not been definitely traced."

23.—VESSEL, with a lid. Two-handled. Ht. 4 in. Diam. 2¾ in. Clay reddish, ornamented with glazed bands of red and brown.

24.—ARYBALLOS. Pear-shaped. Broken. Ht. about 3½ in. Clay red, ornamented with darker brick-red bands.

25.—VASE. One-handled like a cup. Ht. 1½ in. Diam. 4 in. Clay red, decorated with reddish-black band. Black inside, rather worn away.

26.—BOWL. Two-handled. Ht. 2¼ in. Diam. 4⅜ in. Found at Arezzo. Clay yellow. The outside is ornamented with red bands; the inside is red.

27.—TREFOIL OINOCHOE. Ht. 9½ in. Clay yellowish, unglazed, ornamented with bands of red of varying width on the neck and body. On the shoulder are pendant parallel lines of red. Handle red.

28.—AMPHORA. Ht. 5¾ in. Diam. 3⅞ in. Clay red, unglazed. Decoration bands of dark red, wearing off.

29.—PHIALE. Very tiny. Ht. ½ in. Diam. 3 in. Two holes pierced at one side. Clay reddish. Ornament roughly painted black bands.

BLACK FIGURE VASES.

30.—AMPHORA. Ht. 14½ in. Clay red. Design black, with purple ornament. Incised lines. The outside of the vase is entirely covered with black glaze, save for a panel on the shoulder on either side. The top of the lip of the vase and the inside of the mouth are glazed reddish-purple, with bands of a darker colour. There are two bands of dark purple round the body of the vase, just below the panels, and below that again three similar double bands. Three dark purple bands on the neck. Incised lines.

(*a*) In shoulder panel a horse's head in profile to r., with dark purple flowing mane. The inner lines of eye, nostril, and mouth, outline of mane and headpiece are incised. Neither bit nor bridle is represented.

(*b*) Design in panel similar to (*a*).

31.—HYDRIA. Ht. 17 in. to lip of vase; 20 in. to the top of back handle. Clay red. Design in black, with white and purple ornament. Incised lines. Lip of vase red; foot black. Springing from the foot black rays on red. At the junction of the shoulder with the neck is a strip of tongue pattern. Design is in panel, bordered at the bottom by a band of lotus buds. On either side is a double border of ivy.

The main subject on the body of the vase is probably a representation of the Marriage of **Zeus** and **Hera**.* A male figure drives a four-horse chariot to r. On his l. hand, in the chariot, a female figure stands by him. Both the heads have been restored from the shoulder upward. Hera is veiled, and holds out her veil

* *V. Brit. Mus. Cat.*, vol. ii., p. 131; B. 197.

in her l. hand, as if for protection or shelter. Zeus wears a long chiton and himation, decorated with white stars of dots and bands of purple. On the further side of the horses is a male figure **(Apollo ?)** with a heptachord lyre, which he strikes with a plectron, and facing him a female figure holds two torches. She has long hair and wears a purple fillet, a long chiton, and embroidered himation. Standing at the horses' heads, just visible, is **Hermes,** wearing the *petasos* and *endromides*.

On the shoulder is represented the Contest of **Herakles** with the Cretan bull. † In the centre Herakles, with purple beard, wearing a short chiton, and a white baldric, crossed from the l. shoulder under the r. arm, grasps the bull by the neck. His club is thrown to one side. To the r. **Athene** is seated, with her r. hand upraised and a shield flung down in front of her. She wears a sleeveless chiton, the *aegis*, and a helmet. To the l. of the centre figure is a youthful male figure, seated. He wears a short sleeveless, embroidered tunic, with a white band, crossed from the r. shoulder under the l. arm. He bends slightly forward, with his l. hand raised. In the r. hand is a club.

32.—AMPHORA, with red body. Ht. 14 in. Design in black. Ornament in red-purple and white. Incised lines. Top of neck, handles, and foot black. At the foot rays upward; above wreath of lotus buds. On the neck a design of double honeysuckle and lotus blossom, with torsade. Where neck and shoulder join is a row of pendants, not unlike unfinished tongue pattern. Below each handle two palmettes joined by doubly curving lines, with lotus blossom hanging from the meeting point. Handles ribbed.

(*a*) Combat of **Herakles** with the triple-bodied **Geryon**. Eurytion lies between. Herakles wears a short chiton, with the lion's skin, knotted over his breast and fastened round the waist with a belt, and greaves, and strikes with a heavy sword. Geryon wears a short chiton, greaves, and helmets with purple crests. He is represented with five legs. The shield on the l. is white, that nearest the spectator black, with the device of a serpent in white. One of the bodies is falling back, wounded, and the inside of his shield is visible, with the arm thrust through. **Eurytion** is bearded, and wears a cap and short tunic.* There is a close resemblance between the design on our vase and that in the Louvre represented in Rayet and Collignon (*Hist. Cér. Grecque*, fig. 55). The chief difference is in the device on Geryon's shield—in the Louvre vase a gorgon's head, in ours a serpent. Our vase has no inscription.

(*b*) **Seilenos,** bearded, with a wreath, and a long mantle. In the l. hand a *cantharos* held up. The r. hand supports a forked

† *V. Brit. Mus. Cat.* vol. ii., p. 16; Type E. 3. * *Brit. Mus. Cat.* vol. ii., p. 17.

stick over his shoulder, from which depends a pear-shaped object (a wineskin? or a bunch of grapes?). On either side of this central figure is a female figure, the one on the r. advancing towards him, the one on the l. retreating, but with face turned back. The women are dressed alike, in figured, sleeveless chitons, with edge scalloped, and a scarf over the shoulders. They wear earrings and purple hair fillets, but one—on the l.—has long hair, while the other has the hair gathered up.

33.—AMPHORA, with red body. Ht. 12in. Shape flattened, with short neck. Clay red. Design in black, with decoration in reddish-purple. Incised lines. Lip, handles, and foot black. From the foot rays upward, and above, broad band of black, edged either side with purple. On the neck is a design of lotus and honeysuckle in black and crimson. At the junction of the neck and shoulder is a band of tongue pattern. At the handles palmettes and tendrils.

(*a*) Figure of **Nereus** or **Triton,** bearded, with long flowing hair, holding a fish in his l. hand*.

(*b*) Similar figure, but with l. hand pressed against his side.

34.—AMPHORA, with red body. Ht. 10in. Clay orange-red. Design in black. Decoration purple and white. Incised lines. Women's faces, arms, and feet white. Handles black. On either side the handles are tendrils ending in small palmettes. On the neck is a band of double honeysuckle, with torsade.. At the foot rays upward. Above these a row of lotus buds, and above that again, just below design, a band of net pattern. The design is somewhat effaced.

(*a*) Fight between **Achilles (?)** and an **Amazon.** Achilles, on the l., has a helmet, low, with a white crest, greaves, a corslet, and a short tunic. Above the tunic, just below the waist, is a wide band of red-purple. He carries an oval shield and spear. The Amazon wears a helmet with a high waving plume, a corslet, and a tunic fuller than her antagonist's, but very short, with bands of red-purple. Round shield. Legs, arms, and face white. She seems to have her shield in her r. hand, and to be striking with her spear behind her back; but the appearance may be due to the style of drawing, and the artist may have intended a back view of her body, with the shield on the l. arm as usual. On either side of the central figures is an attendant with an extra spear. He on the r. of the Amazon has a long tunic, embroidered at neck and foot, and a mantle with red-purple bands. Achilles' attendant wears a cap and a mantle with purple bands. There is no device on the shields.

(*b*) Two **Satyrs** carrying women (l. to r.), and between them a third Satyr, with a *cithara* in the l. hand and a plectron with long lines attached to it in the r. The women wear short-sleeved, long

* The style of the designs and the drawing of the scales recalls a hydria in Berlin, given in Rayet and Collignon, *H.C.G.*, p, 125, fig. 57.

chitons, girt, and figured with purple dots and white crosses. The artist has adorned the body, legs, arms of the Satyr in the centre in the same way. In the field vine tendrils.

35.—KYLIX. Diam. 8½ in. (without the handles). Clay red. Design in black, with purple and white accessories. Incised lines. The inside of the Kylix is black, with a red centre, on which is a design. A design goes round the outside also.

Interior: **Satyr** looking to r., with l. arm curved as if kissing the hand. Traces of white markings and of purple on hair and beard.

Exterior: A band of decoration, each side with a similar design. Under each handle a dolphin.

(*a*) In the centre, seated to l., draped male figure (**Dionysos?**) playing the lyre. Facing him, on the l., bending forward and stretching out his l. hand, is a Satyr, who holds in his r. hand a white ring. Behind the Satyr, and looking in the same direction, is a rider on a mule. A similar figure on the r. rides away from Dionysos. In the field are trails of grape-vine, with white large dots at intervals. There is white and purple marking on the figure, and purple dots and white rosettes on the robe of Dionysos. The attitude of the riders is peculiar: the leg to the knee almost horizontal, and the curve of the knee almost touching the outer line of the mule's neck, as if the riders were reclining.

(*b*) is similar to (*a*).

36.—PHIALE. Diam. 8½ in. Ht. 1⅛ in. Clay yellow-red. Design in black, with accessories of dark red. Incised lines. The design is in the interior of the phiale. The exterior is red, of the clay, with band of darker colour.

Round the edge of the dish is a border of dots and pendants in black faded to red. In the centre a Sphinx, with long crimped hair like a wig, is seated to l.

VASES WITH DESIGNS IN OUTLINE.

37.—PINAX (?). A small dish on a stand.* Ht. 2 in. Diam. 5½ in. Clay cold clay-coloured. The dish has a flat rim, and is hollowed in the centre. The design is drawn in dark-brown colour. Round the rim, in dark-brown colour, is a wave-pattern circle composed of four long waves.

In the concave centre a woman's head in profile to l is left in the colour of the clay, the outline brought out by brown put on the background. Brown lines mark the features and the line of hair-band, and careless "scriggles" represent the hair.

* Cf. *Brit. Mus. Cat.*, vol. i., ed. 1851: 292 293.

38.—PINAX. As preceding. Ht. 2 in. Diam. 5⅝ in. The rim is horizontal, with a slight convex curve, and the dish is very slightly hollowed in the centre. Clay reddish. Design in orange-brown. Round the rim is a circle of wave pattern—nine waves.

In the centre is a woman's head in profile looking to left, the outline brought out, as in No. 37, by dark colour, put as a background. She wears a sort of civic crown, a *kekryphalos*, and one ringlet falls over the left ear. The features from the tip of the nose upward form one straight line with the line of the crown.

39.—KYLIX. Ht. 5½ in. Diam. 9in. Clay red. Design in black outline, with accessories in purple-red. Incised lines. A border outside, from the rim downwards, is left the colour of the clay; there is a band of red below the handles, and round the foot, and the handles, black outside, are red inside. Inside the kylix is a circular centre-piece of red. All the rest is black glaze.

On either side, on the outside border, is a woman's head in black outline, childishly-drawn. Her hair is caught together somewhat after the fashion of a *queue*, the catch marked by incised lines. Hair fillet, and what bodice is represented purple-red. Earrings and bead necklace in black line. Below each head the incription is repeated:—

ΧΑΙΡΕΚΑΙΠΙΕΙΤΕΔΙ.

Prof. Tucker (of Melbourne) reads χαῖρε καὶ πῖθι τηδί

[Dr. Murray, of the British Museum, writes:—"χαῖρε καὶ πίει τήνδε occurs on vases of this date; but I suppose τηδι as your vase writes would also do = τῆδε. The usual phase is χαῖρε καὶ πίει εὖ.

RED FIGURE VASES.

A.—Without accessories of white or colour, or with slight accessories.

I.—VASES OF THE FINER STYLE.

40.—KYLIX. Ht. 3⅝ in. Diam. 8½ in. Fine drawing. Vase unfortunately injured. The exterior is plain black. In the interior design the eye is as (c) *Brit. Mus. Cat. III.*, p. 4; cf. *Brit. Mus. Cat.*, vol. iii., *Introduction.*

Within a band of meanders and crosses (the crosses, four in number, at irregular intervals, are unlike in shape to any in the *Brit. Mus. Cat.*, vol. iii., but vertical, so:) is a male figure, with drapery across the knees, seated to r., blowing double pipes. In front of the figure hangs something spotted, difficult to distinguish because of the break in the vase.

41.—ASKOS. Ht. 1¼ in. Diam. 3⅛ in. The handle is over the back. The black glaze of the vase has an olive-greenish tinge. Eye in profile.

(*a*) Bearded **Seilenos,** falling after running or balancing himself on his hands, with arms straightened.

(*b*) Seilenos, startled, rising from recumbent posture.

II.—VASES (SHOWING EITHER BETTER STYLE OF DRAWING THAN THE OTHERS, OR A RESEMBLANCE TO A GOOD TYPE OF DESIGN.)

42.—KELEBE. Ht. 14¼ in. Diam. (with handles) 14¾ in. The clay is pale pinkish-red. The design is within bordered panels. The design of the borders is in black, on bands of the pale ground. Round the rim of the vase are two rows of tiny trees, or leaves—one row upside-down—divided by a narrow black band. A similar border is on either side of both panels. In front, on the neck, is a broad band of linked lotus buds and dots. A small border of tongue at front and back separates the design from the junction line of neck and shoulder. At the foot rays upward, black, on the pale ground. Eye as (*f*) *Brit. Mus. Cat.*, iii., p. 4.

(*a*) Four figures. In the centre a man with black hair and beard, and head thrown back, is standing looking to r., singing, and playing on a cithara with a plectron. He wears a curious stiff garment with a double line of black, slanting from top to bottom —probably the professional dress for a musician. Facing him sits a figure muffled (only the eyes visible), holding a twisted staff with a cross piece at the top.* Behind the muffled figure stands a youth, draped, leaning on a staff. Behind the singer stands a bearded man, with a cloak thrown about him. His feet are crossed, and he supports himself on a knotted stick. The beard of this figure has, as it were, a fringe of fine hairs. The hair of the muffled figure is edged with fine loops.

(*b*) Two groups, each of two figures. To the l. an *ephebos* is listening to a bearded, bald-headed man. On the r. an *ephebos* holds up his r. hand reproachfully to a bearded man with head downcast. All four figures are draped. In the field *taenia.*

43.—HYDRIA. Restored from fragments. Only part of the design can be traced. Ht. 11¾ in. Diam. 3½ in, Clay reddish, with shades of gray. It may have been broken before it was fired, for the drawing looks good, but unfinished, and the black glaze of the ground has been almost completely worn off. There has been white engobe used for the face,

* Dr. Murray suggests that this may be Achilles sulking, as in one of the British Museum Kylikes (cf. *Designs from Greek Vases in the British Museum*, p. 25, pl. IX.), or grieving for Patroklos, when Phoenix, Odysseus, &c., were trying to soothe him (*Iliad* XIX, 310). One of them, perhaps Phoenix, might take up a lyre and sing.

arms, and feet of at least one of the figures. Round the lip is egg-moulding. Below the design all round egg-moulding. At the back and under the side handles is an elaborate design of palmettes (each palmette enclosed in a circling line) and volutes.

On the l. a woman wearing a long girt chiton, with *diplŏïdion*, curled hair, and *opisthosphendoné*. To r. of her, with his back towards her, a **Satyr** leans one elbow on the lap of a seated female figure, who turns her head away to speak to blurred figures behind her. She sits rather like the figure of Britannia on a penny, leaning her l. arm on a shield. One of the blurred figures to r. of her is of a man with his l. arm up.

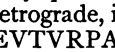
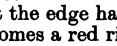
44.—PELIKE. Ht. 9¼ in. Diam. 6 in. The vase is broken in places. Clay rose-tinted. The black glaze of the ground is peeling off. Round the lip egg-moulding. Above and below the designs, both on (*a*) and (*b*), strips of egg-moulding. There is some spirit in the drawing of the design on (*a*), as if it were a copy of a better original. Cf. *Brit. Mus. Cat.*, vol. iii., E. 434.

(*a*) An **Amazon** attacking a **Gryphon**: A rider on the l., wearing a short tunic, with sleeves, and a cap high in front, drives a lance at the monster, a gryphon, winged, with lion's hind-quarters and tail. The Amazon wears *anaxyrides*, having a pattern. A broad line of ornament on the horse's body passes from the place where the Amazon's leg crosses the animal's back, with a curve forward to cover the chest, extending to some distance below where the body would end, and giving the appearance of the horse trappings of a mediæval knight.

(*b*) Two *ephebi*, draped, facing, and leaning forward over an upright oblong stone (an altar ?)

III.—ETRUSCAN VASE AND FRAGMENT.

45.—HYDRIA. Ht. 10⅜ in. (The design on this vase is almost identical with that on an Etruscan bronze mirror in the Vatican Museum, *Museo Gregoriano*, reproduced *Gerhard Etrus. Spiegel*, pl. 323. It is explained as the contest of the goddesses for Adonis. Dr. Murray, who pointed out the resemblance, suggests that possibly our vase may be false). Clay orange-colour. White is skilfully used in the subsidiary ornament of wreaths and palmettes, so as to make an effective decoration. The workmanship is very careful, and the drawing good, but not in the Greek manner. Round the lip egg-moulding. Round the neck, between two red bands, is a design of eight-leaved rosettes, or blossoms with white tips and hearts. Between the blossoms are two three-petalled buds, one growing up, one down, entirely white. At the back, below the handle, is a large palmette, and on either side an elaborate design of palmettes and curved lines (the latter tipped with white dots), and a four-petalled blossom with a white centre. In front, on the shoulder, is a carefully-drawn trail of vine leaves and tendrils. Round the vase, below main design, some two inches from the bottom, is a border of meander and dotted crosses at regular intervals of three meanders.

Five figures. The composition is of a central group of three, with a figure on either side looking on. On the left a female figure (*a*) looking to r., nude, throwing aside a cloak. The forefinger of the left hand rests lightly on the chin. White fillet, bead necklace, and double-band bracelets at the wrists. Next to her a female figure (*b*), full face. She wears a long, sleeveless chiton, with what looks like a fringe at the ankles, and a himation with a border embroidered in small circles. White earrings, bead necklace, band bracelets. The l. hand holds a wreath; the r. hand touches the arm of a male figure (*c*), also full-face, who holds a garment loosely over his l. shoulder and arm and lower part of the body. Leaning over (*c*) is a fourth figure (*d*), looking to left. He wears a cloak round him, the l. arm and body bare to the thigh, and has necklet, earrings, and bracelets, but, I think, from the short hair, is a male. Both (*b*) and (*d*) have white shoes. The fifth figure (*e*) to the right stands a little apart, is swathed in garments to the neck, and has three fingers and the thumb of the r. hand just appearing above the fold of the robe, as if in warning or exhortation. The head is bald, and the expression of the face very quaint. Between (*a*) and (*b*), vertically, in Etruscan letters, retrograde, is inscribed—  (read by Professor Scott EVTVRPA). Between (*d*) and (*e*) is inscribed—  (read ARCHAZE).

46.—FRAGMENT of circular vessel of reddish clay. The exterior nearest the edge has a border of egg-moulding, black, on the red ground. Next comes a red rib. Beyond is a design of vine leaves in reddish-white, painted on the ground—exactly the same style of work as the trail of leaves on the shoulder of the preceding vase. Interior black glaze.

IV.—THREE SMALL VASES (Without Accessories of White).

47.—LEKYTHOS. Ht. 3⅝ in. Flat-rimmed mouth. Clay red. Inner marking lines of design in reddish-brown. The black glaze is badly fired, showing red. On the neck, in front, vertical rays.

(*a*) A **Swan,** with a volute on either side.

48.—LEKYTHOS. Ht. 4⅜ in. Drawing unfinished.

Profile of a **youth** to l., wearing a *petasos*. A bunch of hair shows below the *petasos*, where the l. ear would be.

49.—HYDRIA. Ht. 3½ in.

In front a large palmette.

V.—A GROUP OF VASES. All of small size, of rose-coloured clay, without white or coloured accessories. The style of drawing is similar in all, with many stiff, straight, fine lines in the draperies of the figures.

50.—HYDRIA. Ht. 6¾ in. Somwhat disfigured by adhering clay. On the neck and below the design are strips of egg-moulding.

A figure on the right, draped in a black-bordered mantle, leaning or standing on a pedestal, with a tendril springing from the ground before him, receives homage and offerings from an approaching female figure. She wears a high-necked chiton and a black-bordered cloak. Behind her comes another female figure similarly attired, and apparently in the act of letting fall a long aryballos-shaped jar.

51.—HYDRIA. Ht. 8¼ in. Design, red on a black ground. Rough, careless drawing. Clay rose-tinted. Red rim. In front, round the shoulder, band of egg-moulding, black on red. Below design strip of meander and crosses. On either side a volute.

Figure with floating scarf, otherwise nude, dancing.

52.—HYDRIA. Ht. 4⅛ in. Vase rather disfigured. Drawing rough, but with fine detailed lines as before. Round the neck strip of egg-moulding.

A female figure wearing a himation. On either side of her is an object, nearly as high as herself, like a long, narrow leaf, shaded at one side, and curling at the top. That on the l. seems to support a box, such as is carried by the maid in No. 57. Straight ground line.

53.—PELIKE. Ht. 5⅛ in. Diam. 3½ in. Drawing very careless. Clay rose-tinted. Round the neck egg-moulding.

(*a*) On the l. a nude male figure runs to r. with both arms extended, as if about to fall before a woman who faces him, with her right hand extended towards him. She has wings, and wears a sleeveless chiton, with *diploïdion*, girt not only round the waist, but from the right thigh to the left knee, in a slanting direction. Straight ground line.

(*b*) A male figure in profile to l., with l. arm extended, wrapped in a cloak. Straight ground line.

54.—LEKYTHOS. Neck broken half-way up. Ht. about 5½ in. The black glaze, in places burnt off, shows red. Drawing careless, with the characteristic fine lines in the drapery.

A female figure, wearing girt chiton, with *diploïdion*, rather Chinese-looking, walks to r., carrying a box. Before her a tendril springs from the ground. She has earrings, and wears her hair in a knot at the back, with a line scraped round to distinguish it from the background. Straight ground line.

55.—LEKYTHOS. Ht. 5 in. Design red on a ground of brownish-black. Rose-tinted clay.

Squat female figure in sleeveless chiton advances to r. with both hands extended before her.

56.—PROCHOOS (?) with trefoil mouth. Ht. 2⅓ in. Design red on black ground, enclosed in a panel with egg-moulding above and below, and straight lines on either side. The style of the design recalls the comic Tanagra statuettes.

A stout woman, with vulgar features, wearing a sleeved chiton, girt, holds forward something in her right hand to a dog facing her with upturned muzzle.

57.—TREFOIL OINOCHOE.* Ht. 6¾ in. Handle level with the mouth. Dark blue-black very smooth glaze. Drawing neat. The hair of the figures is simply a smooth black mass. Below and above design is a strip of egg-moulding.

On the l a slave girl in a sleeveless, girt chiton, with *diploïdion*, holds forward a box. Her mistress faces her, holding in her r. hand a scarf or towel decorated with tiny dotted rosettes and fringes. She wears a cloak, with the end thrown over l. shoulder. Her hair, except just over the temple, is enclosed in a small, close cap, elongated behind, and decorated with tiny rosettes of black dots.

VI.

58.—PHIALE. Ht. 2 in. Diam. 6 in. Found at Cervetri. Clay red; glaze dead black. Unfinished design.

In the centre, inside a circular line, is a nude figure in red silhouette, with l. hand extended. The figure has no inner marking, except a sort of smudge for the hair and a dot for the eye. Behind, to l., is a shapeless red object.

59.—LEKANE, without a lid. Ht. 5¼ in.; to top of handles 6½ in. Diam. 2½ in. Drawing very bad. Clay red; glaze, dead black.

(*a*) On the shoulder is a strip of long tongue pattern, with a strip of egg-moulding below. A woman wearing a sleeveless, girt chiton, with *diploïdion*, moves to l., with her face in profile, looking to r. The dress has a black border, and is embroidered with wave pattern at the neck. She holds in either hand, on a level with her head, an object which looks like a miniature chest-of-drawers. It is like some "strong woman" balancing heavy weights. In the field are *taeniae* and rosettes. On each side, from under the handles, a winged female figure, wearing a sleeveless, girt chiton, with *diploïdion*, flies to her. One holds an *aryballos*, the other a basket.

* NOTE.—This differs from the preceding vases in fineness of glaze and neatness of drawing, but it has the same fine lines in the drapery.

(*b*) A female figure, wearing a himation and holding an *aryballos* in her r. hand. faces to r. Above is a strip of long tongue pattern.

60.—HYDRIA. Broken. Ht. about 8 in. Design much rubbed. Clay brick-red. Below design in front strip of egg-moulding. On the left a volute.

Of design visible are the legs, hands, and arms of a nude figure, with one foot on a pedestal, one hand holding a fan. To r. a *taenia* in the field, and the lower part of a draped figure.

B.—TWO PHIALAE OF A VERY COLD GREY CLAY.

61.—PHIALE. Ht. 3 in. Diam. 7⅛ in. Handles from below the rim; one handle broken. The design is in the centre, within a circular line, in clay-colour on a black ground. Traces of white on the head-dress and on the outside border. On the outside, close to the rim, is a border of clay-colour, with on one side a rough wave pattern, on the other blurred white marks.

In a circle in the centre is a woman's head in profile, to l. She wears close embroidered cap There are traces of white in front, but not exactly of the radiated tiara common in many of the South Italian vases, for the rays are closer and lie back, instead of being almost vertical. Ringlet over left ear.

62.—PHIALE, with very low stand, and without handles. Ht. 2¼ in. Diam. 8 in. The vase curves inward, more like a bowl, and is very light to hold. From Bomarzo, a villiage between Viterbo and the Tiber. The design is in clay-colour, on a dull black ground. It is in the centre, within a circle of meander and crosses. The crosses are at irregular intervals.

A nude youth is kneading cakes at a tray on a four-legged stool or table with a cross-bar. In the field a hare is hanging.

C.—BELL CRATERS (OF DIFFERENT STYLES* OF SOUTH ITALIAN WORK).

63.—BELL-CRATER. Ht. 12¼ in. Diam. 14¼ in. Possibly Athenian style. Design red on a black ground. Black glaze, in places, has worn off. The drawing is more careful than in many of the vases, especially the hands and faces. Round the vase, above design, laurel wreath. Round the handles band of black rays on red strip. Below design, on either side, meander and crosses, with regular intervals of three meanders.

(*a*) To r. **Seilenos,** nude, but with boots, bald-headed, with snub nose, is leaning on a staff, on which he has piled his cloak,

* The only Crater not included in this division is No. 94, which is put under H. as an example of opaque red designs on a black ground.

holding with his r. hand a *cantharos* to his lips. Facing him is a **Maenad**, with hair knot, double *sphendone*, bracelets, high-tasselled boots, and a curious dress, a short-sleeved chiton, with two short, full skirts, one over the other, the lowest only to the knee. Above is a skin, dappled, girt at the waist and fastened on the l. shoulder. In her l. hand she holds a pail, on which an ornament resembling two human figures is drawn, by a handle across the top. Behind her a youth, looking to r., wrapped in a cloak, leans on a staff, and holds out a *phialè* in his r. hand. In the field, behind the youth, hangs a dotted *taenia*. Seilenos stands on a rising in the ground.

(*b*) Three *ephebi* wrapped in cloaks, two of them with staves.

64.– BELL-CRATER. Ht. 12¼ in. Diam. 14 in. Lucanian (?) Design red on a black ground. Round the vase, below the rim, is a wreath of laurel leaves between narrow lines of red. Under each handle a palmette with volutes. At the junction of the handles with the vase rough strip of red, with black rays.

(*a*) On the left a winged male figure holds out a *phialè* to a woman, who seems to reject it, and to be about to move away. She wears a girt chiton, with double black border from neck to hem. The border has been carelessly drawn, and seems to start from somewhere at the side, cutting across the lines of drapery. In the field, to r. of woman, is a laurel branch. Above, to r. and l. of her, balls.

65.—BELL-CRATER. Ht. 14 in. Diam. 15 in. (Lucanian ?) Design in red, on a black ground. Below the rim border, wreath of laurel leaves between two narrow red lines. Below the design, on either side, is strip of meander and crosses—one cross at intervals of three meanders. Drawing is careless. The vase has been restored, and a rather confusing attempt made to complete the design by smearing red paint where mended places occur in the figures.

(*a*) Three figures. On the l. a woman wearing a girt embroidered chiton, with a black border from neck to hem, and tiny triangles of black dots over it. Bead necklace; double fillet in the hair, left in the colour of the clay. In r. hand she holds a *hydria*, and extends the l. back upwards, to a youth turned towards her, who lays his r. hand upon it. He is nude, save for a scarf, which has slipped from his shoulders, and is prevented from falling by his arms; his l. hand grasps a trident. Laurel wreath in the hair, and loose locks of hair falling over his l. ear from under the wreath. On the r. a woman dressed like the first, save that the border from neck to hem of her dress is double, hurries away, looking back at the other two. In her r. hand she holds a *hydria*, in her l. a wreath. Above her head a winged, nude figure is flying towards the youth.

(*b*) Two groups of *ephebi*, with cloaks. On the l. one brandishes a *strigil* before his companion, who has drawn up his cloak, and seems to start back a little. To the r. are two others, each with a staff.

66.—BELL-CRATER. Ht. 10 in. Diam. 11½ in. Design in red, on a black ground, with yellow accessories. The figures of the design are small and detailed. Round the top of the vase is a laurel wreath, within red lines. Below the design, each side, is a strip of meander and crosses.

(*a*) Three figures between an open door on the l., and an Ionic column on the r. A winged, nude figure, floating a little above the ground-line, leads by the hand a woman towards the open door. She wears a sleeveless, girt chiton, with *diploïdion*, with a broad, black border, has her hair flowing, and presents her full face, looking slightly back to the r. on a youth, over whose r. shoulder her own l. hand is thrown. The youth in profile to l. has his l. arm and hand on her breast, as if embracing her. The earrings, bead necklace, and bracelet of the woman are yellow, and there is yellow ornament on the wings of the leading figure.

(*b*) Three *ephebi* with black-bordered cloaks. Two to l., with staves, face a third, who has the l. hand up, as if speaking. In the field a ball.

67.—BELL-CRATER. Ht. 12½ in. Diam. 13½ in. Design in red, on a black ground, with very slight yellow ornament, carefully put on. The figures of the design are small and neat. Round the top of the vase is a laurel wreath within red lines. Below the design, on either side, is a strip of meander pattern and crosses.

(*a*) Two figures facing. On the l a woman wearing *opisthosphendonè*, and sleeveless, long, girt chiton. In her r. hand is a *calathos* of cylindrical shape, held high; in the l. a sash with ties. A nude youth stands opposite, his r. foot supported on a block. In his r. hand a *strigil*. Over his l. arm a mantle.

(*b*) Two *ephebi* wrapped in cloaks, with staves, facing.

68.—BELL-CRATER. Ht. 12 in. Diam. 12 in. Campanian (?) Design red on a black ground, with yellow and white accessories—chiefly yellow. Round the vase, below the rim, is a wreath of laurel leaves between two red lines. Below design, on either side, strip of meander and crosses.

(*a*) On the l. a nude, winged youth advances to r. Round his head is a wreath; one flowing ringlet over l. ear. In his l. hand is a dish with cakes or fruit. His r. hand is advanced towards a woman, facing him, who holds in her r. hand a duck. Between them a laurel shrub; in the field above a rosette. The woman wears a sleeveless, long, girt chiton, long hair knot, radiated *opisthosphendonè*, shoes, earrings, necklace, and bracelets. In her l. hand she holds a *thyrsos*. To the r., from the ground, is a leafy branch.

(*b*) Two *ephebi* wrapped in cloaks; one to l with a staff. In the field is a ring, red, black dotted. From the ground to r. is a tendril.

69.—BELL-CRATER. Ht. 13 in. Diam. 14½ in. Campanian (?) Design in red, on a black ground, with much white ornament. The clay is rather buff-coloured than red, and is somewhat blurred and dull, as if something had been washed over it. Round the top of the vase is a laurel wreath enclosed within red lines. Below design, all round, is a band of meander. Round the junction of the handles rough, red band, with black rays. Below the handles palmettes and tendrils.

(*a*) On the l. a nude **Satyr**, with l. foot supported on a pile of stones (or a pedestal of rock ?) looks to r. In his r. hand he holds a *cantharos*, in the l. a pail, both of which he seems to be offering to a woman seated to r. on a pedestal similar to that which supports his l. foot. The woman faces the Satyr, and holds in r. hand a *tympanon* with streamers, in the l. a bunch of grapes (?) She wears a long, sleeveless chiton, girt by a ribbon with long bow knot and ends in front, a moderate hair-knot, with floating ribbons, and white shoes. Against her l. arm leans a long, straight, flowering stem (a *thyrsos ?*) In the field are rosettes and *taeniae*. The pedestals, the horns of the Satyr, the woman's shoes and ribbons, the *cantharos*, and different details of rosettes, flowers, pail are white and yellow. Ground line a single line of dots.

(*b*) Two *ephebi*, with cloaks and white hair fillets, leaning on staves. In the field rosettes, a window, and two balls.

70.—BELL-CRATER. Ht. 15½ in. (Apulian ?) Design red on a black ground, with lavish use of white ornament. Drawing careless. Round the neck is a laurel wreath, within lines all white in front. At the back there is no trace of white, but there may have been a little which has rubbed off. Below design, all round, is a band of meander and crosses. Under each handle is a palmette with tendrils. Round the junction of the handles with the vase, is a roughly-drawn, red strip, with black rays.

(*a*) On the l. a woman advances to r., having in r. hand a *thyrsos* with wreath attached, in the l. a *tympanon*. She wears a long, girt chiton, the drawing of which is so careless that it is difficult to say whether it has sleeves or not; long hair-knot, with ribbons, radiated close cap. To the r. is a nude youth, moving in the same direction as the woman, but looking back to her. He holds in the l. hand a *thyrsos* with a white streamer, in the r. a wreath. Strongly-marked line of large, white dots for the ground. Below the dots, under r. foot of each figure, is an oblong, white mark—as of a footprint; between the figures a branch with leaves and berries, from the ground. In the field rosettes and white-dotted *taenia*.

(*b*) Two *ephebi*, wrapped in cloaks, facing, each with a staff. In the field balls (?) and a window, the latter painted in part with white. Between them grows up a volute from the ground.

D.—VASES ANSWERING NEARLY TO LUCANIAN STYLE

(BELL-CRATERS 64, 65, 66, 67, ARE ALSO PROBABLY TO THIS STYLE.)

71.—HYDRIA. Ht. 11¼ in. Design red on a blackg round. On the rim straight vertical lines, black on a red band. On the neck wreath of laurel leaves between narrow, red lines. At junction of side-handles narrow, red band with black lines. Below design meander and crosses, crosses roughly drawn at intervals of three meanders. Slight white accessories.

To the l. female figure in long, girt, sleeveless chiton, r. hand on hip, l. hand holding up a *tympanon*. She stands half-way in the air, on an irregular row of rough stones. Long hair-knot. Traces of white in necklace and bracelets. Facing her a nude youth, a staff in his r. hand, a wreath in his l.; between them a volute. In the field a disk with a black ring and a window. Inclosing design, on either side, is a laurel branch.

72.—AMPHORA. Ht. 11½ in. Diam. 5⅛ in. Design red on a black ground. The clay is rose-tinted. Round the neck is a laurel wreath within red lines, broken only by the handles. Below design, all round, meander-pattern and crosses. Under the handles, on either side, palmette, enclosed in a heart-shaped red line. On each side of the palmettes are tendrils, that on the left of (*a*) becoming a long, flowing line, ending in a flower.

(*a*) Two youths facing. One on the l. is nude, but has a cloak over his l. arm; in the r, hand he swings a branch. The other is draped, and holds in the r. hand a long, upright, leafy stem.

(*b*) Two *ephebi*, facing, leaning on staves; a ring like a Q in the field between them.

73.—OINOCHOE. Trefoil mouth, clumsy shape. Ht. 7⅛ in. Handle raised above the level of the mouth. This vase is quite unlike any of the others. My only reason for putting it among the vases of this division was the resemblance between the border, which is rather remarkable, and that of F. 174, *B. M. Cat.* IV., pl. VI.; but it might be a rough copy by some barbarian potter. The design is in red on a black ground, but the red has a greenish tone, as if some gummy glaze had been applied to it. The design is inclosed in a panel border, which had evidently once been solid yellow, with a decoration of rows of black dots and black lines. Drawing childish.

A woman's head in profile looking to l., with a low forehead, wearing a close-fitting cap, ornamented with alternate lines and rows of dots. The cap is something the same shape as F. 212 *Brit. Mus Cat.* IV, pl. 8. Necklace of black dots; heavy earring on l. ear. Above the ear the hair is arranged in a bunch. In the field rosettes and a ball (?)

E.—APULIAN VASES (ALSO UNDER BELL-CRATERS, No. 70, AND UNDER MOULDED VASES, Nos. 98 AND 99.)

74.—AMPHORA. Ht. 12¾ in. Diam. 6½ in. Design red on a black ground, with lavish white accessories. Round the neck wreath of laurel leaves within narrow red lines. On the front of the vase, at the tips of the leaves of the wreath, large white dots at regular intervals. Under the handles palmettes with tendrils. Below design, all round, meander pattern. A row of white dots, at slightly different levels, so as to show rise in the ground, mark the ground line.

(*a*) On the l. a female figure, looking to r., with long hair-knot, radiated close cap, long, sleeveless, girt chiton, necklace, earrings. and bracelets. In her r. hand a mirror, in her l. a *tympanon* with scrolls floating from it, which she holds by a handle. Below the *tympanon*, on the ground, is something like a large convolvulus flower—it may be a *kalathos*—with scrolls floating from it. To r. a nude youth, with a wreath on his head, and shoes, is seated, looking up to her. His cloak is folded over the seat on which he sits. He holds in his r. hand one long stem, dividing into two leafy branches. In the field are rosettes and *taeniae*. The rays of the woman's cap, earrings, bracelet, necklace, part of convolvulus blossom, and of branches, wreath, and shoe buttons are all white and yellow.

(*b*) Two *ephebi*, draped, with staves, facing. In the field a window.

75.—AMPHORA. Ht. 13¾ in. Diam. 7¼ in. Design red on a black ground, with white and yellow ornament. On the neck is a highly-ornamented but crooked pattern of red *fleurs étoilées*, with yellow centres, and small triangles of white dots. The pattern is enclosed within narrow red lines, with, below the bottom line, a line of large, white dots. At the back, round the neck, is a wreath of laurel leaves within red lines, without white or yellow ornament. Below each handle is a palmette with tendrils. Below design, round the vase, meander pattern, with two crosses in front, one in the middle, one to the r. side.

(*a*) On the l. a female figure, wearing a long, girt chiton, close cap, white-dotted, with the hair showing in front, and long hair-knot, faces to r., leaning forward slightly. In the r. hand a fan; in her l. a *tympanon*, held by the handle. On the r. **Eros**, a nude androgynous figure, winged, seated on a curious pedestal arrangement, not unlike a music-stool in three storeys. The l. hand is pressed on the pedestal; the r. holds a mirror. Eros has long hair-knot and radiated *opisthosphendonè*. Bracelets, anklets, and a row of dots round the leg, above the knee, and pendant round the waist are white. In the field *taeniae*, a flower, and a wreath covered with little triangles of curved dots.

(*b*) Two *ephebi*, draped, one brandishing a *strigil*. Growing between them is a long, upright, sword-like leaf, serrated on one side.

76.—HYDRIA. Ht. 8⅛ in. Design red on black ground, with white accessories. Rim is red, with black, vertical lines. Round the neck wreath of laurel leaves between narrow, red lines. Below design, all round, wave-pattern, black on a red band. At the junction of the side handles, red band with black rays. Above either side-handle white dotted rosettes. At the back palmette and tendrils.

Ionic distyle heroön. Within it a loom (?) and blurred traces of other design. Columns, entablature, pediment outline, and decorative palmettes at the summit and corners in white. On either side, in the field, laurel boughs.

77.—CANTHAROS. Ht. to top of handle, 8¼ in.; to rim of cup, 6 in. Design red on a black ground, with remains of yellow ornament. Under the rim is a red band with black rays. On either side of each handle volutes. The inner markings and lines of the features are drawn in dark red.

(*a*) Female figure in long, girt chiton, with long hair-knot and closed, radiated cap, moves to r., with face to l. In her r. hand she holds two cushions, one on top of the other, and a wreath in her l. Round her neck is a narrow band of black. A bead necklace falls low on her shoulders. In the field, above, to the r., a basket. Below a vine leaf.

(*b*) Head to r., with a long, stiff, column-like neck. Hair-knot, close, radiated cap, and one long curl falling down from the l. ear.

77B.—OINOCHOE. Ht. 9⅛ in. Trefoil mouth. Handle level with the lip. Design red on a black ground, with traces of white in the dots denoting the ground-line, in the rosettes, and on the object the male figure holds in the l. hand. This last has been in part painted with a white or yellow engobe, much of which has turned to a dull brown. The design is enclosed in a panel formed by a strip of egg-moulding (black on a red band), with black dots on the neck, two plain bands at the sides, and wave-pattern, also black, on a red band, below.

A male figure, with a cloak over the l. arm, moves to l. In the l. hand he holds a mirror, in the r. an object of some kind. In the field rosettes, and leafy stems from the ground.

F.—CAMPANIAN STYLE (?) *

78.—PELIKE. Ht. 7¼ in. Diam. 4¼ in. Design red on a black ground. White accessories, much defaced by the wearing away of the black glaze, and by adhering clay. Round the neck is a red band, with rough, black, vertical strokes.

* The vases classified under this head are none of them large, generally with insignificant and purely decorative designs. The *pelike* does not seem a common Campanian shape; but the designs of female figures and heads have not the striking Apulian characteristics evident in the illustrations of the *Brit. Mus. Cat.*, vol. IV., and strongly marked in more than one vase of our own collection.

(*a*) Female figure advancing to l., with r. hand extended. In her l. hand a dish with fruit or cakes. She wears a long, sleeveless, girt chiton, radiated *opisthosphendonè*, her hair in a long knot, necklace, and bracelets. In the field *phialè*.

(*b*) Nude youth to l., with cloak hanging over l. arm and hand. From the ground, below r. hand, an upright volute. In the field *phialae*.

79.– PELIKE. Ht. 7¼ in. Diam. 5½ in. Design red on a black ground, with yellow and white accessories. Colour of clay varies from red to almost grey, and it is highly glazed. The black of the ground is thin and uneven, both in colour, which varies from a bluish shade to olive-brown, and in application. Round the neck, back and front, strip of egg-moulding, crooked. Below the handles palmettes. The artist has miscalculated his space, and one palmette has its top cut off not to interfere with the handle.

(*a*) Female figure, with long hair-knot, radiated fillet, earrings, necklace of beads, double bracelets, and shoes. All the ornaments and the shoes are yellowish-white. She wears a long, girt chiton, and moves to r., looking back. In her r. hand is a wreath, adorned with little white dot triangles. In her l. a *tympanon*. From the ground, to r. and l, volutes. That to the l. is in the air, because the sweep of the dress interferes with its position.

(*a*) Nude youth, cloak over l. arm and hand, moving to r., looking back. In r. hand a wreath with yellow and white dots. Round the head a fillet, with a bow carefully tied at the back, and long, floating ends. From the ground, to l., a volute; to r. a long, straight, bacillus-like object.

80.—PELIKE. Ht. 6 in. Diam. 3½ in. Design red, with white and yellow accessories. The ground is brownish-olive rather than black, with blue glaze of burning in places. On the slope of the shoulder is an irregular and crooked band of red with black drops. Under each handle is a palmette with volutes.

(*a*) Female head, wearing radiated, close cap, with ends of ribbon (like ears) where generally the hair-knot is bunched up. Rays, earrings, and necklace yellow-white.

(*b*) Female head, wearing radiated close cap, with streamers; long hair-knot. In the field rosettes of white dots.

81.—PELIKE. Ht. 7 in. Diam. 3⅝ in. Design red (or, rather, light pink, for that is the colour of the clay), on a background of varying tone and depth. Under each handle palmette with volutes. Round the neck is a red band, with wave-pattern in black.

(*a*) Female head, wearing radiated close cap. There is no hair-knot, but short ends like ears—apparently of ribbon or stuff—where the hair-knot would be.

(*b*) Female head, wearing radiated cap, with hair-knot exposed. Remains of rays, earrings, and necklace in white.

82.—PELIKE. Ht. 7⅝ in. Diam. 5½ in. Design red on a black ground. Round the neck, in front, is a border of egg-moulding, on reverse wave-pattern, both black, on a red strip. Below the handles palmettes with volutes. The drawing is very rough and careless.

(*a*) A female figure, wearing long, girt chiton, and, holding up her dress with the l. hand, sprinkles with the r. something on an altar. In the field, to l., a window (?)

(*b*) **Youth,** nude, in attitude of gladiator warding off an adversary, brandishes in his r. hand a *strigil.* He looks to r., but is leaning to l. Over his l. arm and hand is thrown a cloak. In the field a wreath and a disk with a hole in the centre.

83.—PELIKE. Ht. 6½ in. Design in red on a black ground, with white accessories. On the outward slope of the neck and the shoulder is a roughly-drawn red band, with wave-pattern in black. Under each handle a palmette with tendrils.

(*a*) Female head, wearing radiated close cap, with ear-like ends at the back. Bunch of hair showing at the ear. Rays, necklace, earrings white.

(*b*) Similar to (*a*), but much blurred.

84.—PELIKE. Ht. 7¾ in. Design red on a black ground, with yellow accessories. The vase is worn and clay-covered. Where visible the black ground is deep bright black, and the yellow ornament clear and emphatic. Under each handle is a palmette; on either side tendrils, with yellow ornament introduced.

Design (*a*) and (*b*) are alike. A female head, wearing radiated cap. Hair visible in front. Rays, necklace, and earrings yellow.

85.—PELIKE. Ht. 6¾ in. Design red on a black ground of an olive tint, with blue glaze of burning in places. Round the neck is wave-pattern, red on a black ground. White and yellow accessories. Under each handle palmette with tendrils on either side.

(*a*) Female figure, facing front, looking over l. shoulder. She wears a long chiton, with sleeves to the elbow, ungirt, and a cloak with the end flung over her l. shoulder, Yellow shoes; long hair-knot, with radiated *opisthosphendonè.* In the r. hand she holds two white fillets by the narrow ends. In the field rosettes, with white and yellow marking, and row of Y-shaped, yellow marks.

(*b*) Female head, with long hair-knot, radiated close cap with streamers; hair showing at the ear. Streamers, rays, necklace, and earrings yellow-white. In the field Y-shaped yellow marks.

86.—COVER OF A DISH OR JAR with round top. Ht. 2⅝ in. Diam. of lid, 4½ in. Diam. of top 2in. Design red on a black ground, with white ornament. The top is rather blurred. The design on it is an outer band of red, a band of black, black and red rays in the centre. Round the edge of the lid is wave-pattern. The drawing is very careless.

(*a*) Female head, with long hair-knot, and radiated close cap. Rays, necklace, and earrings white. On either side palmette in an oval frame, with volutes outside the frame.

(*b*) Similar to (*a*). The palmettes mentioned under (*a*) separate the heads.

87.—LID OF A DISH. Ht. 3 in. Diam. 7¼ in. Design red on a black ground, with slight traces of white accessories. Round the rim is wave-pattern in red.

On the knob: In the centre, on red ground, is a double palmette of dots. Round the edge a row of black dots on a red band.

On the cover: Two winged figures facing, that on the l. male, that on the r. female. The former, with long hair-knot, wears a long chiton, ungirt. She holds in r. and l. hands respectively a fruit and a flower. The male figure is nude, and holds in r. hand a dish. Between them is an altar, over which they seem to hover. On either side of it tendrils. At the back is a tendril supporting a small palmette.

88.— AMPHORA. Ht. 10 in. Diam. 7⅛ in. Design red on a black ground; white dots for ground lines. Drawing rude and careless. Round the neck is a laurel wreath, with a line of red above and below. At the foot of design wave-pattern in red. Under the handles palmette and bacillus-like objects (cf. 79 for similar object).

(*a*) Nude youth on the r., looking to l., seated on what looks like a rough rock. (It might be a mass of pudding-stone, to judge from the large black spots here and there on it.) He holds out his r. hand, on which a swan is sitting; l. hand rests on the rock. Round his head is a straight band like a coronet. In the centre of the design is a volute, and in the field above a ball (?) On the l. a woman with long hair-knot, and a worn place on the temple, where may have been a fillet, wearing long, sleeveless, girt chiton, puts out her l. hand to the youth, so as almost to touch the swan.

(*b*) Two *ephebi*, wrapped in cloaks, one leaning on a staff. In the field a ball.

89.—LEKYTHOS. Ht. 4⅛ in. The shape is very squat. The diam. of the top is ½ in., of the body of the vase about 3⅝ in. Design red on a ground of olive-tinted black, with burnt blue-black glaze here and there. White accessories. Drawing careful.

Female head, with radiated close cap, having short, ear-like ends at the back. Hair showing in front. In the field white dots, rosettes white-dotted, and ivy-leaf. Below the handle palmette with tendrils and leaves on either side.

90.—LEKYTHOS. Ht. 5¼ in. Design red on black ground, much rubbed. On the l. side a tendril.

Head wearing a close cap. A bunch of hair shows just at the ear.

91.—OINOCHOE. Ht. 7⅞ in. Trefoil mouth. Handle level with the lip. Diam. of body of vase about 6in. Shape very squat. Design red on olive-black ground, with white accessories. It is enclosed in a panel framed by a strip of laurel wreath above, meander and crosses below, and narrow red lines either side.

On the r. a woman wearing a long, sleeveless, girt chiton, long hair-knot, radiated *opisthosphendonè*, bracelets, leans slightly to l. to lay a wreath on an altar. On the l., facing her, is a nude youth, with a mantle hung over his l. arm, and held from falling by his r. hand. In his l hand he holds a dish with cakes. Round his head a radiated fillet.

92.—VASE (with a lid). Handles like a miniature *kelebe*. Ht. to rim 3 in., to top of lid, 3⅞ in. Diam. 2in. Design red on a black ground, with white ornament on the lid. White accessories on the body of the vase, if there were any, have worn away. Round the neck is wave-pattern, black on red. On the shoulder rays, black on red. At each side palmette with volutes. On the lid the knob is black; round it a band of black with white rays, then an outer band of black rays on a red ground.

(*a*) and (*b*) are alike. A female head, wearing moderate hair-knot, and radiated close cap.

93.—BELL-CRATER in miniature. Ht. 4⅜ in. Diam. 5 in. Design red on a black ground, with remains of white accessories on head-dress, earrings, and necklace. Under each handle a palmette with tendrils on either side, and occasional ornament of white dots. The drawing is rough, and seems unfinished. The palmettes and tendrils show lines inside the actual outline, as if the painter intended to touch up the ground glaze. The inside of the vase is black; the outside rim has a blurred decoration of alternate red and black lines.

(*a*) Female head, with radiated close cap and long hair-knot.

(*b*) Female head as (*a*), but with the eye omitted.

G.—VASES WITH OPAQUE RED DESIGNS ON A BLACK GROUND.

94. BELL-CRATER. Ht. 13½ in. Diam. 13 in. Design in pale buff-coloured red over the black ground, with incised lines filled in with black. In certain places—*e.g.*, below the laurel wreath and the main stem of the laurel—the red lines have been scraped through the black glaze to the original clay, instead of being painted. The drapery and drawing of the figures is rather stiff. Yellow is used for ornament. Round the neck is a laurel wreath within red lines. Below design, all round, is a band of egg-moulding; below the handles widespread palmettes, with graceful, long tendrils, like honeysuckle leaves, on each side.

(*a*) On the l. a youthful male figure, seated, apparently, on air, for the nearest approach to a seat is a faint tendril in yellow somewhere below. He is nude to the waist, otherwise with a drapery over the knees to the feet, and shoes. His dress has a border at the bottom and a meaningless line of black dots round the top, and in a horizontal line from the knees. He looks to r., having in his l. hand a *thyrsos*, and in the r. holding out a dish with cakes or fruit to a woman who faces him. She holds in her r. hand a mirror, and wears a dress with what looks like a straight, sleeveless jacket to the hips (a girt, sleeveless chiton, with *diplotdion*?). Both the skirt and jacket have the bottom bordered with a band like that on the youth's dress. A double black band goes down the front of the jacket, while a similar double band, with dots in addition, continues the line on the skirt. Her waistband is yellow, with black studs. A scarf falls from her shoulders, caught over both arms. Behind her is an altar with five white dots on the top of it. In the field *taenia*.

(*b*) On the l. a nude youth, with wreath and bracelets (yellow), dances to r., beating a *tympanon*. Over his shoulders and about his arms is flung a scarf, black bordered and with black dots. A youth goes before him in the same direction, but looking back, holding in r. hand a small yellow pail, in the l. a torch. Scarf over l. arm; wreaths on his head and round his neck. In the field *taenia*.

95.—OINOCHOE (with lip folded in like that of an *epichysis*). Ht. 8¼ in. Rough design in pink on blue-black. Very shiny glaze. On the neck is an ivy leaf, pointing upward, with on each side, at some distance, a volute. Round the shoulder vertical rays, and below a line.

A sketchy human figure in pink silhouette, on a straight ground line. On either side volute and long curves. Below the handle an ivy leaf. The drawing is very careless and unfinished.

96.—PHIALE. Diam. 6 in. Ht. 1⅛ in. Design in red over black glaze.

Exterior: Laurel wreath.

Interior: Laurel wreath, with a circular band of spiral pattern enclosed between narrow lines.

97.—ASKOS. Ht. 4¼ in. Length at the middle, 3½ in. The shape is not unlike a hen, but the spout is where the head should be. The handle is on its back. Design in red body-colour over black glaze.

Wreath of laurel leaves round the body.

VASES WITH RELIEFS AND STAMPED DESIGNS, AND MOULDED VASES.

98.—RHYTON. Ht. 8 in. Glazed black ware, with design on the cup part in red with white ornament. Apulian style. The lower part of

the vase is in the form of a Gryphon's head, with upstanding ears, and serrated comb between the ears. The inside of the ears, the nostrils, and lip line are red-purple. The rest black.

Red figure of a **Gryphon,** with head similar to that in which the vase terminates, in act to spring. A line of red, with a row of fine white dots above it, limits the design below. On either side a palmette enclosed in a curved line, with, beyond, a half palmette, completes the design. The Gryphon's wings are carefully picked out with white dots. In the field is a rosette of white dots. The drawing is very careful.

99.—RHYTON. Ht. 8 in., terminating in a ram's head. Glazed black ware. Horns and wool of the ram's head in rough-worked pink-white clay; the wool is represented by dots, the horn is ribbed. The design on the vase proper is red on a black ground, with yellow and white accessories. The design is framed on either side by a palmette, enclosed in a line which ends in a curve, tipped with a dot. Round the rim egg-moulding. Apulian style.

On the l. **Eros,** a winged, androgynous figure, nude, with long hair-knot, close cap with streamers and dots in place of the usual rays, earrings, bead chain round the neck and under r. arm, and bracelets, advances to a seated female figure. In the r. hand he carries a wreath, and in the l. a dish with an oval, orange-white object on it. The lady to r. is seated on a double row of dots, and holds up to Eros, in her r. hand, a large envelope (?) with four dots, one on each flap, and a black seal. The l. hand, hanging by her side, holds a mirror. She wears long hair-knot, radiated close cap with streamers, bracelets, shoes, double bead necklet. The drawing is careful.

100.—RHYTON. Ht. 8 in., ending in a dog's head. The whole vase outside is rough, unglazed, reddish clay. The dog's head had originally, perhaps, been dark, but the surface has been worn away. Inside the vase is smooth, glazed black, with red lines.

The vase part is ornamented with rows of a series of small, stamped patterns. Round the rim, which stands out, is a line of egg-moulding, upside down. Then come two rows of what look like tiny palmettes, then a narrow line, then a row of stamped circles, then two rows of the palmettes, separated by a line.

101.—ASKOS in the form of a cow sitting. Ht. 2⅛ in.; to top of head, 3⅞ in. Length, 4⅛ in. Unglazed, reddish-white clay.

The head is slightly broken. The spout is apparently an opening through the lips. Handle on the r. side, with strainer just above it.

102.—ASKOS. Ht. 3½ in.; to top of spout, 5¼ in. Diam. of top, 4⅝ in. Shape as *Brit. Mus. Cat.*, vol. IV., p. 8, fig. 18. The vase is black, save one broad band of red clay on the stem. Body ribbed. On the ribbed band, between the handle and the spout, is a St. Andrew's Cross and straight line. Relief in centre, on the top.

Mask of Medusa.

VASES EITHER ETRUSCAN OR ARCHAISTIC IMITATIONS OF BLACK FIGURE VASES.

103.—AMPHORA. Ht. 9¼ in. Diam. 4⅞ in. The design is black on a dull, clay-coloured ground, with lavish use of white. Incised lines. Round the neck is a curious, original pattern, about 1 in. deep. Two horizontal black bands, with faint zig-zag white lines on them, having the space between divided into panels—one black, then three of the clay-colour, the black panels with a heavy smudge of white on them. Below is a line of large black dots. At the junction of the neck and shoulder is a band of black, fairly broad, like a line of battlements, only turned down, with a similar band below, reversed, fitting nearly into it. Between them runs a line of white, following the battlements. It is a sort of meander-pattern, with a difference. The main designs are inside panels, the rest of the body of the vase being intended to be black glaze; but below the handles the black has been roughly washed on. At one side it has not been finished, and the line of the brush, where it stopped, is quite plain. A Greek cross, in white, with round dots in the angles, and a cross in the centre has been faintly put over the black below each handle. The drawing is very childish and clumsy.

(*a*) In a panel **Nereus,** with extraordinary heavy face and lower jaw and a muscular body. He faces to r., curved towards his own tail, with both hands wide extended. Body, face, arms are all white, with incised lines. Hair black and flowing, but the black is scratchy, and put on thinly. Behind, a curved branch or tree, in faint white, possibly sea-weed.

(*b*) Similar to (*a*), the only difference being that the tail is bent up closer to the body.

104.—OINOCHOE (?) Ht. 10½ in. Diam. 3½ in. The lip is unlike that of an oinochoe, being quite round, with no spout, raised on the outside, and having a tendency to curve in towards the rim. The handle is on a level with the mouth. Clay is dull-coloured, rough, and unglazed. Design is in side panel, and is black, with purple accessories. Incised lines. The panel is continued right to the rim, and contains all the decoration. On the rim is a narrow line of black, with dots on either side. This decoration on the rim is in relief, as if the black ground had been scraped away. Possibly the whole design may be done in the same way. Below, on the neck, rows of palmettes. Below this is a zig-zag pattern. On either side a narrow line, enclosing black dots, forms an inner frame to the panel, till it meets the bending figures of the two warriors, when it stops abruptly. So, indeed, do the warriors themselves; the artist has roughly outlined the tunics and left them legless.

Two **warriors,** with circlets on their heads, and the archaic, pointed face and beard, hold a dead man (facing to r.) by the legs and head, and are in the act of laying him on a dome-topped tomb. A winged figure, with arms outstretched to the head of the dead man, hovers near the top of the panel. In the field are unattached vine branches. A double line (two spears ?) slants across the picture from r. to l., being partly hidden by the round of the tomb. Straight, black ground-line.

105.—LEKYTHOS with neck and handle partly broken off. Ht. about 8 in. The design is in black on red, unglazed clay, with white and purple ornament and incised lines. On the shoulder is a double circle of rays outward. Round the vase, close to shoulder edge, is a band of lines and dots, black and white.

Below the band, two women, facing, seated each on a folding-stool. They wear long, enveloping garments, and veils over the head and hanging behind. The hands, feet, and faces are white. Between them is a large, round vessel or tub, with half-effaced purple bands and incised lines. Growing from it a tree. In the field, between the branches, are round, white balls, and round the top of the vessel is a row of small, white dots. Black lines for the ground-line.

106.—LEKYTHOS. Neck and handle broken. Shoulder sloping, instead of flat, as in 105. Ht. about 6½ in. The design is black, with incised lines, but is almost effaced. On the shoulder a double row of rays outward. Below, round the body of the vase, and close to sharp edge of shoulder, is a band of dots and lines.

Almost effaced design of **horses** and **chariot**. In the field vine branch.

107.—TREFOIL PROCHOOS. Handle level with the lip. Ht. 4½ in. Design black on a red panel, with one or two incised lines. The black glaze on the rest of the vase is nearly olive-green in places.

A **Satyr** going to r., but looking back (very like pictures of Robinson Crusoe). A club in his l. hand. Vine trails in background.*

VASES OF BLACK WARE, WITH OPAQUE WHITE DESIGNS.†

108.—OINOCHOE. Ht. 8¼ in. Trefoil mouth. Handle level with the mouth. Design painted in white, reddish-purple, and yellow, with incised lines. About an inch from the bottom of the vase the black glaze ceases, leaving a band of red clay visible. Round the neck is a strip of egg-moulding, and below it pattern of zig-zag-like, embryo meander, each bounded and separated by two narrow, incised lines. Below that again is a row of large, oblong dots, with tiny triangles of dots.

On the body of the vase a trellis, reddish-purple, with grapes, vine-leaves, and tendrils. The trellis forms top and sides, as it were, of a panel. Within is a **swan**, with small, shadowy palmettes on either side of it. The ground-line is five horizontal rows of dots, arranged stepwise. In the field rosettes.

---

* This last (107) may belong to the real black-figure period. It is rather different from these, but not so much a caricature as are the other four vases in this division.

† These were formerly known as Egnatian vases, owing to the fact that the majority had been found at Egnazia, the ancient Gnathia, in Apulia. It has, however, been shown by Lenormant, and Rayet and Collignon, *H.C.G.*, p. 328, that they are most probably products of Tarentum. *Brit. Mus. Cat.*, vol. IV., Introd., p. 23.

109.—OINOCHOE. Ht. 9 in. Mouth with lip folded in, like that of an *epichysis*. Design in white and yellow, on coarse, shiny, blue-black glaze.

On the neck a band, with a tie-knot in the middle. On either side dots. On the shoulder four straight lines, with a wavy line between the higher and lower pair. Below is a row of dots.

110.—SMALL JUG. Ht. 3⅛ in. Designs in white, red, and yellow, with incised lines, on an olive-brownish glaze. Round the neck an incised line, with white dots on either side. Where the shoulder starts is a line of yellow dots.

On the body of the vase is a red line, with tendrils, vine leaves, and grapes. Some of the grapes red, some white; leaves and tendrils half white half yellow. On either side a narrow, incised line supports the trellis. Below, in the centre is a figure of dots, like a royal crown, with dotted triangles.

111.—SITULA (?) Ht. 13½ in. Diam. 12½ in., without the handles, to 5⅝ in. at the bottom. Straight slope inwards. Design in white, yellow, and red on a black ground. There is a band of smooth black to about 4 in. below the rim, with the design. Below, the body of the vase is ribbed. Round the foot is a band of red clay left unglazed.

(*a*) Two bands of white, then yellow wavy-pattern; two more bands of white, then wavy line, in alternate lengths of red and yellowish-white. Yellow lines, and pendants of yellow dots.

(*b*) Band of yellowish-white, with dots on either side.

112.—LARGE BOWL with handles. Ht. 5½ in. Diam. 10⅜ in. The handles curve upwards, ending at the top in a sort of point with a small boss. Design is in white and red, with incised lines, on a ground rather brown than black. In some places the red clay shows through. The design is rather rubbed.

(*a*) From rim downwards: White rays, incised lines, tongue-pattern, incised lines, zig-zag pattern; more incised lines, dots. On the body of the bowl is a narrow, purple-red line, with leaves and tendrils (white) springing upward, and leaves and bunches of grapes (red and white) pendant from it.

(*b*) Incised line, with white dots on either side.

113.—SKYPHOS. Ht. 4⅜ in. Diam. 4 in.; diam., with handles, 7 in. The design has been destroyed in parts by adhering clay. White with a little yellow, with incised lines, on a black ground.

(*a*) Round the rim tongue-pattern, partly white, partly incised lines. Below are two narrow, incised lines, then zig-zag pattern, in white; two more incised lines, irregular row of dots. Below is a white pigeon (or parrot), with wings addorsed, perched on the top of a wreath. On either side rosettes, and an arrangement of dotted lines as of a capital **M**, divided in the middle.

(*b*) Narrow band of ornament near the rim. It is quite blurred, as if an attempt had been made to scrape it off with a knife.

114.—SKYPHOS. Ht. 3⅞ in. Diam. 3¼ in.; with handles, 5¼ in. Design in white, yellow, and purple, with incised lines, on a black ground.

(*a*) Near the rim, incised lines, tongue-pattern, white waved line; more incised lines, then row of yellow dots, and, below, broad band of purple, with grapes, vine leaves, and tendrils stiffly pendant from it.

(*b*) Near the rim incised line, with row of dots on either side.

115.—SKYPHOS. Ht. 3⅞ in. Diam. 3¼ in. Handles vertical. Black ribbed vase, with a faint, blurred decoration round the rim.

116.—SKYPHOS. Ht. 3½ in. Diam. 2⅞ in. Black, with traces of a faint decoration round the rim.

The three following vases have their decoration in opaque white, but the black glaze of the ground has either been improperly fired, or the clay left in its natural state, for the effect of the ground is red, turning to brown.

117.—EPICHYSIS. Ht. to top of handle, 5½ in. Design in white and yellow, on red, glazed clay, with patches of olive-brown colour on the handle and at one side.

Round the neck parallel rays, upward. On the shoulder vine leaves, grapes, and tendrils. Round the edge tongue-pattern. On the body of the vase laurel wreath.

118.—SMALL BOWL. Ht. 2⅛ in. Diam. of mouth, 2¼ in. The bowl narrows towards the top like a modern miniature sugar-basin. Red glaze, within and to point of shoulder, with brown traces either of burning or black glaze. Below is the greyish clay of which the vase is made. Design in white.

On the shoulder ring of large rosettes, with dots between. Below is a white line.

119.—HYDRIA. Ht. 11½ in. Design in white on black glaze, which has worn off, showing quite red except in a few places.

At the junction of the neck and shoulder a small, delicate wreath of laurel leaves, with berries on either side the stem, between each pair of leaves.

The three following vases—Nos 120, 121, and 122—I have put under this division because they have, or (in the case of 121) show traces of having had opaque white designs on a black ground, but they do not resemble the other vases of the class :—

120.—OINOCHOE. Ht. about 10½ in. Broken at the neck. Clay pale yellowish-grey, visible at the foot and in a broad band on the body of the vase, partly covered with devices of palmettes and curves in black glaze. On what is left of the neck and on the shoulder are devices in white, a laurel bough, rosettes (a white ring encircled by dots), and squares with a dot in the centre.

121.—AMPHORA. Ht. 14 in. Diam. at the handles, 10⅜ in.; diam. of the neck, 4½ in. The vase has a curved lip, a short neck, and a swelling body. The handles are low down. Clay is pale, with black glaze, and is much rubbed.

On the shoulder band of vertical lines (black on clay ground), one thick and two thinner, alternately, between two horizontal encircling bands. Below, on the body of the vase, is a broad band of design, much obliterated, having in the centre large palmette, with, on either side, curves, and vertical laurel boughs cut off top and bottom. Below this band the vase is black.

122.—VASE with narrow neck, wide brim, and no handles. Aryballos (?) Ht. 6 in. Diam. of mouth 1⅞ in. The decoration is in white and purple, on a black ground. Round the foot is a band of natural-coloured clay, very new-looking. (Is the vase an imitation antique?)

On the neck are two rows of white and a band of white, parallel, vertical lines. Where the shoulder slopes outward are two rows of white, broader row of purple, then row of white, with black glaze showing between each row. At the foot, above the band of natural clay, is a broad band of white, with a strip of purple in the centre. The whole body of the vase between this broad band, and the last white row on the shoulder is covered by a net-work of fairly regular, white lines, crossing in diamonds.

VASES OF BLACK RIBBED WARE

123.—JUG. Ht. 4⅝ in. Body vertically-ribbed. Found at Cervetri.

124.—LEKYTHOS. Ht. 2¾ in. Smooth, glassy, grey-black glaze. Wide, vertical ribs.

125.—ALABASTRON. Length 8 in. Ornamented with three bands, with intervals between. Each band is of two ribs, made by three incised lines.

125A.—CUP ON STAND. Ht. 4 in. Diam. 3⅞ in. Coarse, grey-black clay. Round the exterior of the cup are ribs and grooves.

125B—CUP ON STAND (similar to preceding, but broken). Ht. 4 in. Diam. 4 in.

125C.—BOWL, with shoulder sloping inward. Ht. 3⅝ in. Diam. 3½ in. Dark clay, black glazed. On the shoulder three incised lines, with ribs between.

VASES OF BLACK STAMPED WARE.

126.—LID OF A DISH. Diam. 5 in. Ht. (including knob) about 4 in. Clay dull grey-black. Broken. The shape is like a straight-sided bowl, only reversed. Stamped pattern, like very long tongue-pattern, all round the body of the cover, from the shoulder.

127.—HIGH VASE ON A STAND. Ht. 6¼ in. Diam. 9 in. Hollow in the centre of the dish, like the hollow of a champagne glass, only very much larger and wider, with a raised rim to it. Round the edge of the interior, underneath the rim of the dish, which is raised, and slightly turns over, is a band of stamped tongue-pattern.

128.—PHIALE, with handles. Ht. 1⅝ in. Diam. 5 in. Broken in places, showing original clay, which is reddish. Smooth, black glaze. In the centre a stamped design of six small buds, round an incised circle, joined by tangental semi-circles.

128A.—PHIALE, with handles. Ht. 10½ in. Diam. 5 in. Clay yellow, covered with black glaze, Design similar to preceding, but with five buds instead of six.

128B.—DISH. Ht. 1½ in. Diam. 6 in. Clay yellow, covered with black glaze. In the centre four roughly-stamped rosettes.

MISCELLANEOUS VASES OF BLACK WARE.

129.—BOWL. Ht. 3 in. Diam. 5½ in. Deep black ware, highly glazed. On the body of the vase, outside, three incised lines. Below, where the bowl slopes to the stand, is a sort of tooth-moulding, as if the edge of the clay had been "pinked out" with a knife.

130.—PHIALE MESOMPHALOS. Diam. 8¼ in. Ht. 1½ in. Found at Corneto. Red clay, black-glazed. Round the central boss is a band of incised lines.

131.—PHIALE MESOMPHALOS. Ht. 1¼ in. Diam. 6 in. Similar clay to the other; much disfigured by adhering clay.

132.—BOWL two-handled. Ht. 2½ in. Diam. 4⅝ in. Deep-black glaze. In the interior a circular band of fine, incised lines, as on 130.

132A.—PHIALE, with two handles. Ht. 1½ in. Diam. 5⅝ in. Clay black. Design in centre, concentric, circular bands of fine, incised lines, similar to 132.

133.—PLATE with depression in centre (a fish-plate?) Diam. 7 in. Clay reddish, black-glazed. The depression is brown, as if it had been differently fired.

134.—BOWL. Ht. 3 in. Diam. 6½ in. Clay red, covered within, and generally without, with smooth, black glaze. A narrow band of the red clay is left near the junction of the bowl with the stand. On the base are scratched the letters ΣΚΥΒ *

---

* NOTE.—Dr. Murray writes: "Inscriptions incised on feet of vases often indicate the shape or capacity (*e.g.*, *ληκυθος* or *ὑδρειας ιιι.*) This may be meant for *σκυφος*. The spelling is usually indifferent. See memoir on the subject by R. Schoene: *Commentationes in honorem T. Mommsenii*, p. 649."

[illegible] with one handle. Ht. 1⅞ in. Diam. 4½ in. Red clay, glaze worn. On the rim a zigzag between two straight lines.

[illegible] STAND. Ht. 2½ in. Diam. 4½ in. Clay brownish-grey, rough glaze. On the exterior are three equidistant knobs, or bosses.

Amongst the unlisted vases in the collection are certain whose provenance we know:—

137.—PHIALE OR A STAND. Two handles. Ht. 3 in. Diam. 6¾ in. Red clay. From Axum.

138.—[illegible]SKIN; CUP, with two handles, in shape not unlike a cantharus, but without the stand. Ht. 2¼ in.; to top of handle, 4¾ in. Clay black. From Cervetri.

139.—PHIALE, with two handles. Ht. 1½ in. Diam. 5½ in. Red clay, glazed black. From Cervetri.

140.—DISH. Ht. 1½ in. Diam. 10 in. Pale clay, covered with black glaze. Simple decoration of incised, concentric circles. From Corneto.

141.—COTYLE. Ht. 2½ in. Diam. 4½ in. Clay rose-red, covered with semi-metallic, black glaze. From Corneto.

142.—BOWL. Ht. 1¾ in. Diam. 4½ in. Red clay, black glazed. From Corneto.

143.—SAUCER. Ht. 1 in. Diam. 5 in. Reddish clay. From Vulci.

The remaining vases number 105. Of these, seventeen are of unglazed red or yellow clay, including five jugs of different sizes, seven dishes of various shapes, a perforated vessel (used probably for heating purposes), three large vessels for water or cooking, and one salt-cellar. Of the dishes there are two, small, flat, and with one handle, resembling in shape the little dishes of modern Breton ware for holding "*œufs au plat*."

Thirty-six vases are of clay of different shades of red, covered with a black glaze. Of the thirty-six, two are jugs, six are drinking cups of different shapes (including three *cotylae*), four are *phialae*, three salt-cellars, and twenty dishes varying in size and shape, and including three *lepastae* (one with its cover, the others without).

The other vases are of coarse black or brownish clay, unglazed, or roughly glazed. Twenty-nine are dishes on stands, ten flat plates, eight jugs, three drinking cups (one with a pretty, twisted handle—unfortunately, badly broken), and one a two-handled vessel, with both handles broken, possibly for holding water.

GREEK AND ROMAN EARTHENWARE LAMPS.

There are, in the Nicholson Museum, a number of Greek and Roman earthenware lamps. Of these, the majority were given by Sir Charles Nicholson; the rest were presented to the museum by the late Sir Charles Newton, together with different objects of interest—including a brazier handle and a number of gutturnia or unguent bottles—from his excavations at Cnidus and Halicarnassus.

The manufacture of such earthenware lamps was closely connected with that of vases. The early Greek lamps, indeed, were merely open vases. The later Greek lamps, and those made throughout the Roman period, have the chamber for the oil covered in, and only holes left, in the centre, for pouring in the oil, and at the nozzle, for the wick. Some lamps have more nozzles than one, and a lamp is called *monomyxos*, *dimyxos*, *trimyxos*, or *polymyxos*, from the word μυξα = nose, or nozzle.

Of the lamps from Cnidus, two are *dimyxos*, and two are small, open vases of the earlier Greek form.

The most usual shape is the shoe shape, with a round body, a projecting spout with a hole for the wick, and a ring handle, more or less raised. The greater number of our lamps have the centre slightly concave, but Nos. 23, 24, 25 have the upper surface convex, and modelled into the form of a toad, which, according to Birch, was a common shape for lamps of this period found in Egypt.* As a rule, later lamps have some decoration stamped or moulded in relief on the upper surface. The subject of decoration is usually the centre, which is surrounded by a plain moulding. In some cases the moulding is divided, leaving a channel to the spout. Occasionally the centre is plain, and the decoration is confined to a stamped border. On the base of many lamps are found potters' marks and emblems. †

A large number of lamps have been found with decoration in the shape of Christian emblems. Nos. 20 and 21, in the Nicholson Collection, are examples of this.

* Birch, *Ancient Pottery*, p. 38. † *V.* Birch's *Ancient Pottery*, Appendix, II.

CATALOGUE OF LAMPS.

1.—LAMP. Ht. ½ in. Diam. 2 in.; with nozzle 1⅜ in. A tiny, open bowl, with a nozzle for the wick. Whitish clay. Greek lamp, from Cnidus.

2.—LAMP, similar to preceding, a shade shallower. Whitish clay. Greek lamp, from Cnidus.

3.—LAMP. Ht. 1½ in. Diam. 2 in; with nozzle, 3¼ in. No handle nor ornamentation, save a projecting knob near the nozzle. Hole in the centre. Whitish clay. Greek lamp, from Cnidus.

4.—LAMP. Ht. 3 in. Diam. 5 in.; with nozzle, 8 in. *Dimyxos.* High, raised handle. Hole in centre. Clay greyish-white, disfigured with adhering earth. Unornamented, save for a projecting, pointed knob to r. of handle. The handle is fluted. From Cnidus, in Caria. Greek lamp.

5.—LAMP. Ht. 1½ in. Diam. 3⅜ in; with nozzle, 5¼ in. Similar to the preceding. Greek lamp, from Cnidus.

6.—LAMP. Ht. 1¼ in. Diam. 2⅜ in.; with nozzle, 4 in. Clay dark grey. Hole in centre. Ornamentation in relief on the rim. Raised handle; transverse band on handle. Greek lamp, from Cnidus.

7.—LAMP. Ht. 1 in. Diam. 2½ in.; with nozzle, 3½ in. Clay red. Handle raised and fluted. Five perforations in the centre, for pouring in oil. Band of ornament, stamped pattern, round the rim. Roman lamp, from Cnidus.

8.—LAMP. Ht. 1 in. Diam. 3 in,; with nozzle, 3¼ in. No handle. Raised relief in centre—a boar (?) Roman lamp, from Cnidus.*

9.—LAMP. Ht. 1¼ in. Diam. 3 in.; with nozzle, 4⅜ in. No handle. Centre slightly concave. Clay cream-coloured. Round the rim a fluted circle. At the junction with the nozzle, volutes.

Design in centre, three storks in relief, with feet opposed round centre hole for pouring in oil.

10.—LAMP. Ht. 1¼ in. Diam. 5 in.; with nozzle, 5¼ in. High, perforated handle. Centre slightly concave. Yellowish clay. Only ornament is an incised circle.

11.—LAMP. Ht. 1 in. Diam. 3⅜ in.; with nozzle, 4½ in. Ring handle, fluted. Centre slightly concave. Yellowish clay, unglazed.

Design in the centre a standing figure in relief, with r. arm extended, and l. clasped to the breast. On the margin, on either side, a raised knob. Illegible inscription on the base.

12.—LAMP. Ht. 1¼ in. Diam. 2⅜ in; with nozzle, 3⅜ in. Ring handle. Clay red.

Design in the centre comic mask in high relief, with open mouth for oil-hole. On the base a potter's mark—C—and indented straight line.

---

* NOTE.—All the lamps from Cnidus—Nos. 1-8 inclusive, were presented by the late Sir Charles Newton.

13.—LAMP. Ht. 1 in. Diam. 3 in.; with nozzle, 3½ in. Ring handle. Centre slightly concave. Red clay.

Design in centre, woman's head in relief, with towered head-dress.

14.—LAMP. Ht. 1 in. Diam. 3 in.; with nozzle, 3¼ in. Ring handle, fluted. Centre slightly concave. Clay yellowish-red, whitened with damp.

Design in centre, woman's head in relief, with a high head-dress, having on either side an ear of corn.

15.—LAMP. Ht. 1 in. Diam. 3 in.; with nozzle, 4 in. No handle. Centre slightly concave. Clay brick-red.

Design in centre, a five-petalled flower in relief. Illegible inscription on the base.

16.—LAMP. Ht. 1½ in. Diam. 4⅛ in.; with nozzle, 5¼ in. Nozzle heart-shaped. Large ring handle. Centre slightly concave. Clay brick-red. Round the rim is a stamped band of heart-shaped ornament.

In the centre, in relief, a **leopard** attacking a **stag**. On the base a stamped mark—a roughly-oblong rectangle.

17.—LAMP. Ht. 1⅛ in. Diam. 3¼ in.; with nozzle, 4 in. Ring handle. Centre concave. Clay yellow, glazed red.

Design in centre, in relief, a **lion** attacking a **stag**. The design is more conventional and less interesting than that of the preceding lamp.

18.—LAMP. Ht. 1½in. Diam. 4⅝ in.; with nozzle, 5 in. Ring handle, broken. Centre concave. Clay red, whitened with damp.

Design in centre, in relief, **Hercules** attacking the **Hydra**.

19.—LAMP. Ht. 1½ in. Diam. 4⅝ in. The circle, which is the usual shape of the body of a lamp, has here had an arc cut off, directly opposite the nozzle, so the measurement from nozzle to back of lamp is only 4⅛ in. No handle. Centre concave. Clay dark red.

Design in centre, in relief, a **stork**, an **eagle**, and a **shield** having representation of the *aegis*.

20.—LAMP. Ht. 1¼ in. Diam. 2⅝ in.; with nozzle, 3⅛ in. A projecting knob, formed by pinching the clay together, serves for a handle. Centre concave. In centre are two holes for pouring in oil.

Design in the centre, in relief, a winged figure (an **angel ?**) On the rim a border, as of two **serpents**, but without heads, the tails of each to the nozzle. On the base is stamped a palm branch. This lamp and the following are probably relics of Christian times.

21.—LAMP. Ht. 1¼ in. Diam. 2⅛ in. Nozzle broken. Handle formed by projecting knob. Centre slightly concave. There are two holes for pouring in oil.

Design in centre, in relief, a male **lamb**. On the rim two **serpents**, one on either side of main design, with heads towards the handle. The base is grooved with a design of curved lines.

22.—LAMP. Ht. 1¼ in. Diam. 2⅞ in.; to nozzle, 3 in. Projecting knob for handle. Shape rather like a duck, sloping down to the nozzle as to the tail. Clay red, much rubbed.

Design in relief, round the centre, like four arms or legs.

23.—LAMP. Ht. 1⅛ in. Diam. 3½ in.; with nozzle, 3⅝ in. Shaped like a toad. Convex surface. No handle. Clay white.

Design of stamped ornament (like a waffle-mould), in sections, and at the nozzle the hind-quarters of a **toad**. On the base an ear-shaped mark.

24.—LAMP. Ht. 1 in. Diam. 2¾ in.; with nozzle, 3½ in. No handle. Clay red. In shape and decoration similar to the preceding.

25.—LAMP. Ht. 1½ in. Diam. 2½ in.; with nozzle, 2⅝ in. No handle. Clay dark red. In shape and decoration similar to the two preceding lamps, but smaller and rounder. The stamped decoration is also rounder, and resembles ears of corn.

26.—LAMP. Ht. 1⅝ in. Diam. 4⅜ in.; with nozzle, 5¼ in. High ring handle. Centre concave. Clay dark red.

Round the rim is a stamped pattern of buds or leaves.

27.—LAMP. Ht. 1 in. Diam. 3½ in.; with nozzle, 4½ in. Projecting knob for handle. Centre concave. Clay dark red, blackened in places with marks of burning.

Design round the rim, a row of pot-hooks in relief.

28.—LAMP. Ht. 1 in. Diam. 2½ in.; with nozzle, 4 in. No handle. Centre concave. Clay brick-red, glazed.

Design round the rim, stamped laurel wreath, tied with a ribbon.

29.—LAMP. Ht. 1 in. Diam. 2½ in.; with nozzle, 4 in. No handle. Centre concave. Clay brick-red.

Design round the rim, stamped ornament, much worn.

30.—LAMP. Ht. 1½ in. Diam. 3½ in.; with nozzle, 4½ in. No handle. Centre concave. Clay brick-red. Ornamentation of grooved circles and volutes at the junction of the nozzle with the body of the lamp.

31.- LAMP. Ht. 1 in. Diam. 2½ in.; with nozzle, 4 in. No handle. Centre concave, with small hole where nozzle joins the body of the lamp. Clay brick-red. Ornamentation of incised circles.

32.—LAMP. Ht. 1½ in. Diam. 3½ in.; with nozzle, 4 in. Ring handle, fluted. Centre concave. Clay brick-red. Round the rim a fluted circle.

33.—LAMP. Ht. 1⅛ in. Diam. 3½ in.; with nozzle, 4 in. Ring handle, fluted. Centre concave. Clay brick-red, glazed. Round the rim a fluted circle. On the base an inscribed mark—I.

34.—LAMP. Ht. 1¼ in. Diam. 2¼ in.; with nozzle, 3¼ in. Ring handle. Centre concave. Clay brick-red. Round the rim a grooved circle. On the base a raised mark—T.

35.—LAMP. Ht. 1 in. Diam. 2⅜ in.; with nozzle, 3½ in. Handle broken. Clay whitish-grey. A raised ridge surrounds the space round the centre oil-hole, and runs in parallel lines to the nozzle. There is a tiny hole midway between the centre hole and the spout. Inscription on the base—PONTL.

36.—LAMP. Ht. 1 in. Diam. 2⅜ in.; with nozzle, 4 in. No handle. Clay orange-red. As in the preceding lamp, a raised ridge surrounds the space round the centre hole, and runs in parallel lines to the nozzle, as if to prevent overflow when filling the lamp.

36.—LAMP. Ht. 1½ in. Diam. 2⅜ in.; with nozzle, 3¼ in. Roughly finished, with small, would-be ring handle, not properly perforated. Clay pinkish-yellow. Large hole in centre. Round the edge raised ornament, much worn.

38.—LAMP. Ht. 1 in. Diam. 1⅞ in.; with nozzle, 3¼ in. High, ring handle. Clay red, covered with grey-black glaze. No ornament.

39.—LAMP. Ht. 1⅜ in. Diam. 2½ in.; with nozzle, 4¼ in. No handle, unless a large, projecting knob near the nozzle be meant for one. Clay reddish, covered with black glaze. No ornament.

40.—LAMP. Ht. 1 in. Diam. 2 in.; with nozzle, 3⅛ in. Handle made as if by pinching the clay between the finger and thumb. Clay dark red, with black glaze, wearing off. Stamped ornament of dots and lines. On the base an inscribed mark of a ring with a dot in the centre.

41.—LAMP. Ht. 1⅜ in. Diam. 2⅝ in.; with nozzle, 3 in. Nozzle broken. Ring handle broken. Clay reddish, whitened with damp and covered with adhering clay. On either side of lamp, between nozzle and handle, is a projecting knob.

41.—LOWER PORTION OF LAMP. Clay reddish. On the base, inside a circle, inscription M A (?) N, and stamped marks of lotus blossom.

Sydney:
WILLIAM BROOKS & CO.,
PRINTERS.
22 BRIDGE STREET, SYDNEY.
1898.

RETURN TO the circulation desk of any
University of California Library
or to the
NORTHERN REGIONAL LIBRARY FACILITY
Bldg. 400, Richmond Field Station
University of California
Richmond, CA 94804-4698

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS
2-month loans may be renewed by calling
(415) 642-6233
1-year loans may be recharged by bringing books
to NRLF
Renewals and recharges may be made 4 days
prior to due date

DUE AS STAMPED BELOW

DEC 11 1989

5/7-98

U. C. BERKELEY LIBRARIES
C061339190

711064

NK4623
.G9

UNIVERSITY OF CALIFORNIA LIBRARY